Danish Abstract

11

IMPROVISATIONS IN BLACK & WHITE

4

by Axel Bruel 1952
Denmark

5 minutes

Abstractions set to a jazz musical background with a serious theme of life in popular form.

Frisco Museum Cites Stevens For 'Shane'

San Francisco Museum of Art today will present its first annual "Art In Cinema" award to George Stevens for his Paramount production of "Shane," kudosed by the Museum as "the most oustanding American film" of 1953.

Dr. Grace L. McCann Morley, Museum's director; and Frank Stauffacher, director of Museum's "Art In Cinema," will make the presentation.

director, copped a featured role in Paramount's "Conquest of Space" yesterday, his first acting chore in six years.

During the interim, he has worked as an assistant director and dialog director.

CITY ART MUSEUM OF ST. LOUIS
RICHARDSON MEMORIAL LIBRARY

St. Louis, Mo. Oct. 20

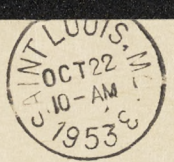
Gentlemen:

Your recent announcement, Art in Cinema, is most interesting. We should be pleased to learn the exact source of your quotation "The era of purely ocular spectacles is at hand." Theophile Gautier.

With congratulations, I am
Sincerely yours,

Peter D. Almert

Librarian



ENTRANCE EXAMINATION

THIS SIDE OF CARD IS FOR ADDRESS

Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, Cal.

ADVENTURES OF PRINCE ACHMED — 1926 — German
directed by LOTTE REINIGER

Re-discovered recently, this charming fantasy is one of the most unusual films ever to be made. The entire feature is made from silhouettes and cutouts. It tells the story of Prince Achmed and his fantastic adventures with the sorcerer and his many tricks. LOTTE REINIGER won great fame and praise the world over with her extraordinary films made entirely in silhouette. Her unique artistry created such memorable films as CINDERELLA, CARMEN, and the most popular, PRINCE ACHMED.

3 ABSTRACT FILMS in COLOR

PARADE 1953
created by DON BEVIS & BOB POE
Fast moving abstract designs with a circus background.

WHISTLE STOP
created by DON BEVIS & BOB POE
A different type of abstract film in which designs are set to popular music with a slow tempo.

STRINGTIME
created by DON BEVIS
Based on the divertissement of JACQUES IBERT, this unusual abstract film is set to waltz music and is distinguished with creative film editing.

You will be asking for credits & info, on these films so I am taking the liberty of sending it to you now. /s.

Amos Vogel
Executive Secretary

Committee
of Sponsors:

Robert J. Flaherty
Chairman

Erica Anderson
Kenneth Anger
W. H. Auden
Paul Ballard
Jean Benoit-Levy
Leonard Bernstein
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Ernestine Evans
David Flaherty
Waldo Frank
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Robert Gessner
John Grierson
Richard Griffith
John Gunther
Oscar Hammerstein, II
Natalie Hays Hammond
Curtis Harrington
Walter E. Harris
Robert P. Heller
Bryn J. Hovde
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Arthur Knight
Dr. Siegfried Kracauer
Albert Lewin
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Margaret Valiant
Helen Van Dongen
Gordon R. Washburn
Herman Weinberg
Eli Willis
Archer Winsten
Basil Wright

cinema 16 inc.
exhibition and distribution of documentary and experimental films

Dear Frank,

I have your letter.. thanks very much for the information..

a hurried inquiry: What program notes did you use for BED AND SOFA - or better still, can you send me a copy, if you have have any left? I seem to be stuck with Rotha.. can you suggest any other sources?

please answer soon.. due to a suddenly looming deadline...

best regards to all,

Amos

what's your home address?

175 lexington avenue, new york 16, n. y. • mu 9-7288 mu 9-7289

Franco-American Audio-Visual Distribution Center, Inc.

972 FIFTH AVENUE
NEW YORK 21, N. Y.
REGENT 7-9700

FADC 1941

April 1, 1953

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

You guessed right. The film "Zanzabelle a Paris" is unavailable.

Are you working at the Museum of Art? I'm sure you must find San Francisco a wonderful change after New York. Remember me to Allen Schoener, with whom I correspond regularly.

Sincerely yours,

Ruth Cornfield
Head of Distribution

RC:rs

SU 1-2854

Telephone
CIRCLE 6-5100

Cable:
DIGESTION, NEW YORK

Reference for reply
M5414/Cal.

BRITISH INFORMATION SERVICES
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

April 2, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher:

Thanks for your note of March 29th.

Mr. Dand has OK'd your rental of WATER OF TIME for May 26th and I am using your letter as an order for this. The rental is $5.00 per showing. You'll be billed directly by our Distribution Section.

Mr. Dand felt that since the film will be released in August and your showing is sort of a special one, this slight pre-booking is all right.

You may have a call sometime soon from Miss Kate Graham of our San Francisco office who is going to run a prestige show such as you have attended with us here in New York at the Modern Museum. Any assistance or suggestions you may be able to make to her regarding a hall, etc., would be appreciated.

I trust your showings this year will be as enthusiastically received as you deserve in your worthwhile work, and hope soon to be able to send you a print of my own small Summer effort about which we've joked many times.

My best to you and Mrs. Stauffacher.

Regards,

JE

Joe Slevin
Films & Publications Division

United Productions of America

May 11, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

At the suggestion of Mr. Charles Daggett, I am writing to you for some information about 16mm distribution of experimental films.

I have a friend, a student at California Institute of Technology, who has made several experimental films. He has just finished a 10-minute film, which he would like to be put in the hands of a distributor. Do you have any suggestions, or a list of people that might be interested in distributing a 16mm experimental film? This particular film is an essay in motion of the decadence prevailing in the "Skid Row" area of Los Angeles.

About four months ago, at UPA, I saw two art films: "Bop Scotch," shots of various textured sidewalks cut to music, and another film of colored abstract patterns set to mambo music. These were distributed by a company called Kinesis in San Francisco. Do you know anything about this company? I do not have their address.

If it is not too much trouble for you, Mr. Stauffacher, any information you could send me about 16mm distribution contacts would be greatly appreciated.

Sincerely,

UNITED PRODUCTIONS OF AMERICA

Rita Cummings

Rita Cummings
Secretary to Charles Daggett

rc

California address: 4440 LAKESIDE DRIVE, BURBANK, CALIFORNIA · TELEPHONE CHARLESTON 0-7171
New York address: 670 FIFTH AVENUE, NEW YORK 19, NEW YORK · TELEPHONE PLAZA 3-1672

May 12, 1953

Mr. Allon T. Schoener
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Schoener:

We can send you BLACKTOP and PARADE -
the two 16 millimeter sound films -
to you for the week beginning June 1.
I hope this will be a convenient
time for you.

When you want to return them to
us, would you please insure them
for $100 each. Parcel post shipment
is quite satisfactory.

Very truly yours,

Verla Schulman

Verla Schulman
Secretary to Charles Eames

EX 6-5991

May 30, 1953

Mr. Charles Eames
901 Washington Boulevard
Venice, California

Dear Mr. Eames:

Thank you very much for making available to us your two excellent films, BLACKTOP and PARADE, for screening. We will return them to you in a few days, as requested.

Allon Schoener spoke to you some months ago about the possibility of presenting these films on our annual Art In Cinema this coming Fall - probably around September. He also mentioned the idea of you, yourself, coming here to present them. I would like to hear from you about this - if it is possible, dates most suitable to you, etc.

Allon said also that you expressed interest in our extended and long established film activities. Rather than fill this letter with such explanation, I would rather tell you more directly. In view of the fact that I will be in Los Angeles during most of June and July, I do hope that we can arrange a meeting.

Our Art In Cinema showings, however, are traditionally a presentation of new material - that is, new to San Francisco. Thus we are placed in the rather embarrassing position of having to hope that these films are not presented elsewhere in the region before our showing. Although the Presido Hill School showing did not seem to attract our type of audiences, circulation among smaller cinema clubs, rapidly springing up around this area, disperse, to some extent, our original audience. As I say, this is a slightly embamassing point to discuss with you, but if I see you, we could take this up further.

At any rate, we thank you for allowing us to see the two very fine films at this time.

Most sincerely,

Frank Stauffacher

P.S. We will be staying with Lee Millican whom I believe you know.

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

July 18, 1953

Mr. Charles Eames
901 Washington Boulevard
Venice, California

Dear Mr. Eames:

Enclosed are two announcements from our past activities: I did not have any others with me. But they should give you a fair idea of the sort of thing we are concerned with.

At this time I cannot give you any programming for this coming Fall's program, the ninth, since it is not yet organized or booked. But it will be undoubtedly along the same lines as previous series.

Whatever you have besides PARADE and BLACKTOP - as you mentioned - would be highly considered. Please may I call you again this week for some kind of booking, since our time is getting short.

Most sincerely yours,

Frank Stauffacher

July 18, 1953

Mr. James Card
c/o George Eastman House
Rochester, New York

Dear Jim:

Before returning to New York later this year, I plan to put on an Art In Cinema series here, in the fall, about October, and I've been wondering what you might have from your own private collection for rental that might fit in with our programs. I'm not even sure you rent your own things, but at least I'll know now by your answer.

The venerable name of Art In Cinema has been threatened by numerous other new groups around here badly managed and poorly organized; but they do constitute a threat to the sort of thing we do. Art In Cinema was apparently considered a bandwagon upon which ambitious lads seek to hop on.

Let me know about your films, Jim. I'll certainly appreciate it. By the way, don't you have APROPOS DE NICE, also?

Hope to hear from you soon.

Best,

Frank Stauffacher

GEORGE EASTMAN HOUSE
900 East Avenue *Rochester 7, N.Y.*

July 20, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

In reply to yours of the 18th - I am sorry that I am not able to rent any of my own pictures much as I would like to have them used in dear San Francisco.

I do have a print of A PROPOS DE NICE which you are welcome to use on the same basis that you screened VAMPYR.

Or you might want to consider exchanging a print of A PROPOS DE NICE for a copy of your wonderful NOTES ON THE PORT OF ST. FRANCIS.

Sincerely yours,

James Card
Curator of Motion Pictures

JC/s

Miss Margareta Akermark
The Museum of Modern Art Film Library
333 East 53rd Street
New York City

Dear Margareta:

Just a note of greeting since I haven't heard from you for some time and a bit of the old business: Charles Eames has referred me to the MMA Film Library for booking his films, BLACKTOP and PARADE. Are they available for October 2nd? It is getting late for Art In Cinema in October and I'm rushing to make my bookings.

I presume the chances of getting L'AGE D'OR from Lingren at the BFI are out, at least for the present. Is this so?

How is the article on the experimental film for New Directions? I feel that my answer to your last letter was outrageous; it sounded that way, it was so blunt, gassy, and besides, scratched out in longhand. But it was written in a hurry. I hate such garralous letters as mine, though.

Hope you've withstood the summer heat so far, with the trips and added burdens. We wish you our best.

Looking forward to seeing Wheaton - did he yet leave for California? of did he miss us?

Sincerely, and again all the best,

Frank Stauffacher

August 5, 1953

Mr. Herman Starr
Picturn
55 Tarrytown Road
White Plains, New York

Dear Mr. Starr:

Will it be possible to bood Pierre Kast's THE CHARMS OF LIFE for a date in October (either the 2nd or the 9th) on our forthcoming Art In Cinema programs? If so, I will send the exact date as soon as our other bookings are straightened out.

This is not to be confused with another booking requested by the Museum, made by Alton Schoener, for his art film series later on this year, and into '54. The Art In Cinema airms at presenting unusual and experimental films, whereas the other is a history of art through films.

Thank you most sincerely,

Yours very truly,

Frank Stauffacher

August 5, 1953

Mr. Herman Starr
Pictura
55 Tarrytown Road
White Plains, New York

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August 5, 1953

Mr. Raymond Rohauer
Coronet Theatre
336 N. La Cienega
Los Angeles 48, California

Dear Raymond:

This is a follow-up on our visits a few weeks ago, and sincere appreciation for your great help to me, including all the time you spent showing me the films.

I have not made the dates any more definite except that the VENOM AND ETERNITY opus, as we agreed, on October 23rd. I want to hear from you first about what kind of a deal we can make about THE OLYMPIAD first, if that will be available etc, then I can date it, and the rest of the films can easily be placed. I am very anxious to show this, as yourknow, although I do not know how I can handle its length at the moment. How many reels is it exactly? You said that the owners, or whoever you got it from, might require it shown in its entirety - no sections. But you must admit if this is so, that it will be exceptionally difficult to make bookings with a film that is so excessively long; impossible, in fact, except to students of the film. Don't you agree?

I'm a bit afraid of taking THE CIRCUS since I shouldn't mention it in the announcements - thus it becomes no drawing card, and I can't announce it as a "surprise", or a grab-bag kind of thing, without naming the title. But we shall see.

PLAGUE SUMMER is, I hope, okay yet, and will probably be on the first night, October 2, but the date is only tentative. Kenneth Patchen says that he will be present. (He says he hasn't seen the film yet)

Of the other, your sbstracts, Prince Achmed, etc. I'm not sure about the dates, as I have said.

Yourcertainly have a fabulous collection, and I am grateful to you for offering me some of the creams of it first.

Best,

Frank Stauffacher

August 5, 1953

Miss Ruth Cornfield
Head of Distribution
Franco-American Audio-Visual Distribution Center, Inc.
972 Fifth Avenue
New York 21, N. Y.

Dear Miss Cornfield:

Would you know who now handles a film titled PARIS TAXIS, either a French Embassy film, or a French Tourist Film, recently distributed by A. F. Films, Inc? Although my wife was connected with the distribution of these films, she can't remember if it went to you when the lot left A. F., or elsewhere. I see it is not listed on your list, so this inquiry.

Thank you very much.

Sincerely,

Frank Stauffacher

August 5, 1953

Mr. James Card
Curator of Motion Pictures
George Eastman House
900 East Avenue
Rochester 9, New York

Dear Jim:

Thank you very much for your July 20th reply to my previous letter regarding A PROPOS DE NICE. It was very good of you to offer it to us, and as for an exchange between that and my film, as soon as I get squared away financially I'll send you a print (at present I have only one print of my own). I'm delighted that you liked it.

In the meanwhile, can I count on haveing APROBOS DE NICE for some time in October? Now I am not sure exactly of the date, but will let you know.

I rather expected you would not rent from your own collection, but some months ago I heard such a rumor, and thus my inquiry.

Thanks a lot, and with all good wishes.

Sincerely,

Frank Stauffacher

August 5, 1953

Mr. Cameron Macauley
Audio-Visual Department
Extension Division
University of Wisconsin
Madison, Wisconsin

Dear Mr. Macaulay:

We would like to know if you have a print of Duvivier's POIL DE CAROTTE, and if so, whether it can be rented, and the charge for renting it.

This is in connection with our Art In Cinema programs, a series of which is planned for this coming October.

Thank you very much.

Sincerely,

Frank Stauffacher

GEORGE EASTMAN HOUSE
900 East Avenue *Rochester 7, N. Y.*

August 11, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

If you will remind us in time, you can certainly count on the Vigo in October.

Sincerely yours,

James Card
Curator of Motion Pictures

JC/s

THE UNIVERSITY OF WISCONSIN
UNIVERSITY EXTENSION DIVISION

BUREAU OF VISUAL INSTRUCTION
DIAL 5-3311 – EXT. 4431

1312 W. JOHNSON STREET
MADISON 6 – WISCONSIN

August 11, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Cameron Macauley is on vacation so I am answering your letter of August 5.

We have the film POIL DE CAROTTE, French dialogue with English titles, available for rental.

The rental rate is $15.19 to out-of-state users for one day's use.

Thank you for your inquiry.

Sincerely,

BUREAU OF AUDIO-VISUAL INSTRUCTION

Harold H. Hailer

H. H. Hailer, Supervisor
On-Campus Service

HHH:vb

License Contract PFC-R

PICTURA FILMS Corporation
55 TARRYTOWN ROAD
WHITE PLAINS, NEW YORK

Dated August 11, 1953

LICENSE AGREEMENT
between

PICTURA FILMS CORPORATION, hereinafter referred to as PICTURA and San Francisco Museum of Art, Civic Center, San Francisco 2, California hereinafter referred to as LICENSEE, for films to be supplied by PICTURA for exhibition by LICENSEE.

TITLE OF FILM: CHARM OF LIFE
RUNNING TIME: 17 min.
WIDTH: 16mm
PLAY DATE: October ~~2~~ 2-3, 1953
RENTAL FEE: $17.50

The terms and conditions agreed to by the undersigned are as follows:

PICTURA hereby grants and the LICENSEE hereby accepts a limited license under copyright, to exhibit motion picture listed above on the dates set in accordance with the terms hereof.

LICENSEE agrees to pay license fee in advance of play date. If payment is not received by PICTURA before shipping date LICENSEE expressly grants PICTURA the right to ship prints C.O.D.

Delivery of print to LICENSEE or licensee's authorized agent by or to a common carrier or to the U. S. parcel post authorities shall constitute delivery for all purposes under the terms of this agreement. Shipping charges will be collect and film shall be returned without rewinding in the same container in which received, within fifteen (15) hours after exhibition, not including Sundays and holidays, all shipping charges prepaid.

LICENSEE shall pay for loss of, or damage to, any film (reasonable wear and tear excepted), the actual cost to PICTURA to replace such lost or damaged film (Minimum $5.00).

LICENSEE shall exhibit the motion picture in its entirety and shall not copy, duplicate, subrent or part with possession of any print thereof nor shall the LICENSEE cut or alter the same, excepting to make necessary repairs thereto, and the LICENSEE shall return each print in the same condition as received, reasonable wear excepted.

PICTURA shall not be responsible for failure of films to arrive by reason of stoppages, strikes, or causes over which it has no control.

Any disputes under this contract shall be construed under the laws of New York, and shall be determinable under the rules of the American Arbitration Association.

This license agreement, when signed by both parties, shall constitute a contract of license for the exhibition of the motion picture specified above, but only for exhibition by LICENSEE on the dates specified.

In order to obtain the special rental fee charged in this contract LICENSEE guarantees that the film will be used for educational purposes only and not for profit. Admission fees shall not be charged, (as distinguished from bona fide memberships and enrollments in colleges, museums, or similar educational courses).

PICTURA FILMS CORPORATION

By: _____

LICENSEE: San Francisco Museum of Art

By: _____

Please ship films to:

Name _____

Address _____

City _____

_____

Please sign and return original and one copy promptly to:
RENTAL DEPARTMENT
PICTURA FILMS CORPORATION
55 Tarrytown Road
White Plains, New York.

License Contract PFC-R

PICTURA FILMS Corporation

55 TARRYTOWN ROAD
WHITE PLAINS, NEW YORK

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55 TARRYTOWN ROAD
WHITE PLAINS, NEW YORK

Dated August 11, 1953

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PICTURA FILMS CORPORATION

By: _____

LICENSEE: San Francisco Museum of Art

By: _____

Please sign and return original and one copy promptly to:
RENTAL DEPARTMENT
PICTURA FILMS CORPORATION
55 Tarrytown Road
White Plains, New York.

Please ship films to:

Name _____

Address _____

City _____

_____

Franco-American Audio-Visual Distribution Center, Inc.

972
Office: ~~934~~ Fifth Avenue
New York 21, N. Y.

REgent 7-9700

August 12, 1953

FADC 3257

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher,

The film PARIS TAXI d~~i~~d come to us for distribution. It is not on our list yet, but it will be included in our catalog next year.

My regards to your wife.

Sincerely yours,

Ruth Cornfield
Head of Distribution

RC/MW

ACADEMY AWARD
1950
"VAN GOGH"

PICTURA FILMS *Corporation*

487 PARK AVENUE • NEW YORK 22, NEW YORK
ELDORADO 5-7690

August 14, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher:

Thank you for your letter of August 5th, in which you requested us to book "The Charm of Life" for your use on October 2, 1953. We are enclosing herewith, five copies of the contract for this booking and request that you sign and return the original and one copy to us.

Since you have already booked this film twice for the coming season at a total cost of $35.00, we would like to suggest that you purchase a print of this film at $125.00. You will then be able to use it an unlimited number of times at a considerable saving.

Should you decide to buy a copy of "The Charm of Life", please let us know and we will cancel your two bookings and make immediate shipment of the film.

Our new catalog will be mailed to you within the next few weeks and will, we hope, assist you in selecting other films for rental and purchase.

May we have the pleasure of hearing from you shortly?

Sincerely yours,

PICTURA FILMS CORP.

Roslyn Appelbaum

Roslyn Appelbaum

RS:sl
Enc.

the art of the cinema

society of cinema arts

Office: 858½ Hilldale Avenue
Hollywood 46, California
CRestview 5-3811

8/12/53

Dear Frank:

Thanks for your kind letter of August 5th.

VENOM is being sub-titled now and will be ready for all bookings Sept. 15th. The script of the film is very unusual and interesting.So,interesting inspots that some of it will have to be left in French narration.Nothing will be cut out as the film will remain intact. The pressbook or theatre program for it will be ready within a few weeks.I will send you some. This will contain stills,reviews,an outline of the film and the movement,and other infommation.

OLYMPIAD will be O.K. if we can come to terms as I have to split whatever you pay. The film is 24 reels and is divided into two parts of 12 reels each. The agreement I have states that the film is not to be cut but nothing was said that certain reels couldn't be left out. The film is very episodic anyway. You can leave out a number of complete reels and no one would know. The film tells no story so that will be O.K.. Doesnt this solve your problems about its length.

Consider serioulsy about PRINCE ACHMID.Its a good audience film and at the same time is very artistic. This runs about 60 minutes.

Frank - please do me a favor and let me know about THE CIRCUS via return X AIRMAIL letter as Brant Sloan has been writing and phoning me about this. He offered me as much as you said you would pay xxxx but you still have first xxxxxxx chance at it..

If you don't think you should run it,please tell me right away as I hate to lose both bookings at the same time. You don't have to give me a date as long xx as you agree to use it. If you don't want to use it,tell me -don't worry about hurting my feelings or anything like that.-

Looking forward to your reply,

Best wishes,

Raymond

August 20, 1953

Miss Roselyn Appelbaum
Pictura Film Corporation
487 Park Avenue
New York 22, N. Y.

Dear Miss Appelbaum:

Enclosed are the signed copies regarding CHARM OF LIFE which I asked to use on October 2nd, but which I now find would fit my series better on October 23rd. Could not these dates by changed on the existing License contract, without having to re-make them?

I do not think that it will be possible for us to buy a print at this time. We do not anticipate using it more than on these two programs. Naturally, if we did, it would amount to a considerable saving, as you say. But I'm afraid we couldn't right now. But I would like to know more of the conditions attached to the use of a print purchased from you.

Sincerely yours,

Frank Stauffacher

August 20, 1953

Mr. Curtis Harrington
Box 192
Brawlez, California

Dear Curtis:

Thanks for you greetings sent through Tony Richardson. We had a very pleasant visit!

This will be short because the time is short; I'M always confronted by the coming date, whatever it may be, before I expect to be confronted. I thought I'd use ON THE EDGE on Oct 2, the first night of the series. Is it okay for you? Also how about the Venice film? I know you said if it were ready at all, it would be safe to think about it as late, in the series as possible. If you think it might materialize, and be in time for the 2nd, wonderful. If for Oct 30, okay, we could present them both on that date. But actually they fit in better for Oct 2.

Hope to have a few lines from you soon, and I hope they might also contain some good news for you on other scores.

Best,

Frank Stauffacher

August 20, 1953

Miss Ruth Cornfield
Head of Distribution
Franco-American Audio-Visual Distribution Center, Inc.
972 Fifth Avenue
New York 21, N.Y.

Dear Miss Cornfield:

Thank you for your answer to my query. But you didn't say if it was withdrawn from circulation, even though not at present in your catalogue for 1953.

If it is, please consider my special case - its use on our yearly "Art In Cinema" Series coming up.

My wife sends her regards also.

Sincerely yours,

Frank Stauffacher

Franco-American Audio-Visual Distribution Center, Inc.

972 FIFTH AVENUE
NEW YORK 21, N. Y.
REGENT 7-9700

August 24, 1953

FADC 3361

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher,

The film PARIS TAXI may be available for you. There is no rental charge, but there is a one dollar transportation and handling charge payable in advance.

You do not tell me when you wish to use this film.

If you will give me the exact date, I shall be happy to book it for you.

Sincerely yours,

Ruth Cornfield
Head of Distribution

RC/MW

Paid personally a dollar in envelope

August 24, 1953

Mr. Joe Slevin
Films and Publicity Division
British Information Services
30 Rockfeller Plaza
New York 19, New York

Dear Joe:

I know this ought to go through your Distribution Section rather than to you, but inasmuch as you so pleasantly accomplished my WATERS OF TIME rental in May, I write to you again to thank you, and also another booking, if possible, on this coming October 9. But by then it may ne available through you San Frnacisco BIS office (?)

Does the film Department have a print of GO SLOW ON THE BRIGHTON LINE?- a delightful and hilarious little film made for BBC television, that I saw as a film short when I was in London? If not, you should.

Looking over your past letter of April 2 - yes, I trust that Miss Kate Graham's prestige show went well at the Museum. It was crowded.

And what happened to your own "small summer effort" on film about which we talked?

This is a letter of questions. I'll make a positive statement, for a change. Both Bobbie and I send you our best greetings.

Sincerely,

Frank Stauffacher

August 24, 1953

Mr. Charles Eames
901 Washington Boulevard
Venice, California

Dear Mr. Eames:

I have written to the Museum of Modern Art Film Library about renting your two films for Friday October 2. But didn't you tell me over the telephone that you would have a third one ready, and that we might expect it for use on our fall Art In Cinema series? If so, and with the deadline for the printing of the announcement coming up so fast, I would like to make a confirmation, and whether I should get it from you or again the MMA Film Library, and, of course, the name of the film.

We were very disappointed in not seeing you at the Healy's that evening last month, but perhaps another time.

Sincerely,

Frank Stauffacher

August 24, 1953

Mr. Jordan Belson
358 East 78th Street
New York, N. Y.

Dear Jordan:

Hy has given me your address, and I'm writing this note re the Art In Cinema series in October. Pat Marks is getting together for me some musicians for a performance with her films on October 16, and I thought that in addition I might use what is called your brain drawing - your lap-dissolve film - also along with the live musicians.

If you like the idea, send me a title for it, and quite soon, because I should have all the material ready for printers by the first of September.

Do you find N. Y. endurable? I don't envy you the heat, but do envy you the place. Hope things go well with you.

Regards,

Frank Stauffacher

August 24, 1953

Mr. Charles Daggett
United Productions of America
4440 Lakeside Drive
Burbank, California

Dear Mr. Daggett:

I was very disappointed in not visiting with you last month when you were on your vacation. But I trust you recieved my greetings from Miss Cummings.

In October we are again putting on an Art In Cinema series at the Museum. Just as in the last series, I'd like to show a group of outstanding advertising or sponsored films, like your Cancer film, and the CBS film. You did show me one when I was there, but I can't remember for whom it was. Could you suggest what it might be (it had to do I believe with trucking or oil), or any other you have done in this field?

Thank you very much again for you great help to me, as you have so kindly done in past months.

Most sincerely yours,

Frank Stauffacher

August 24, 1953

Mr. Raymond Rohauer
Coronet Theatre
336 N. La Cienega
Los Angeles, California

Dear Raymond:

I'm sorry to have held off so long about THE CIRCUS, but I'm sure you won't lose a booking from Slean. In fact, I notice he already announced THE CIRCUS weeks before he knew he had it. You know I was afraed of advertising that commodity, and after he came out with his announcement, I didn't waht to book it because: (1) his announcement of it weakened my announcement-to-come, and (2) it is, as you said, open to investigation by the Chaplin people, which could not only queer its appearence here, but somehow reverberate back to you.

Now for the rest. It's late enough for my decisions, but that is only becuase I am still even having trouble arranging dates, etc. Anyway, here they are, I'm putting the limit of fee I can stand on those two we talked about. I'll leave the others up to your descreation.

October 9 - PLAGUE SUMMER
October 16- THE OLYMPIAD (24reels) Is this 16 or 35?
October 26- TRAIT DE BAVE ET D'ETERNITE (Do we get the 35?)
October 30- Your two abstracts and the one from Denmark
PRINCE ACHMID

In handling OLYMPIAD, actually I'd like to screen all 24 reels in order to choose those reels which are the most spectacular (since it does not carry a continuity). Here, I'm following your suggestion; I'm assuming, however, I'm paying for the rental of 24 reels, even though I don't use them all.

I'm taking the chance on a quick fill-in from your other items, but since I don't know when, or what, and the possibility of its not being in at that time - I'll take the chance.

I'd appreciate having anything you have on VENOM AND ETERNITY in the way of publicity and stills. Could you make copy-prints of those you showed me - the strips on Cocteau, Barrault, Delorme, etc. just as I saw them - and bill me for them. These are essential to my still exhibition going up during, I hope, the early part of September, and ultimately, to the success of the films' reception. Could you do this for me pretty soon? Believe me, I'd be obliged to you.

The same on any stills on other films; if you have them.

Sincerely,

Frank Stauffacher

August 24, 1953

H. H. Hailer, ~~Supervisor~~
~~On-Campus Service~~
Bureau of Visual Instruction
~~University~~ Extension Division
The University of Wisconsin
172 W. Johnson Street
Madison, Wisconsin

Dear Mr. Hailer:

Thank you for your answer to my query regarding the film POIL DE CAROTTE. If it is available, I would like to book it for a one day rental on October 9, 1953.

Sincerely,

Frank Stauffacher

August 25, 1953

Miss Anne Schutzer
Contemporary Films
13 East 37 Street
New York 16, N. Y.

Dear Miss Schutzer:

We would like to book the film THE SONG OF THE PRARIE for use on Art In Cinema on October 30, 1953. Also, what is the running time and the price for this film?

Thakking you in advance.

Sincerely,

Frank Stauffacher

films of all peoples and nations

contemporary films inc.

13 east 37th street, new york 16 • murray hill 4-0204-5

August 26, 1953

Mr. Frank Stauffacher
Civic Center, San Francisco Museum of Art
San Francisco 2, California

Dear Sir:

SONG OF THE PRAIRIE'S running time is 18 minutes and rents for $10.00.

However, it is not available forOctober 30 because of prior bookings. The first open date is November 13th.

Under separate cover, we are sending you our catalogue of available films. If we can be of further help, please feel free to write to us.

Simerely,

CONTEMPORARY FILMS, INC.

Anne Schutzer

AS:YW

Anne Schutzer,
Film Librarian

the art of the cinema

society of cinema arts

Office: 858½ Hilldale Avenue
Hollywood 46, California
CRestview 5-3811

8/26/53

Dear Frank:

I have your letter of August 24th. I don't know how I finally got it since the address was wrong. It should be 366 and 336 and it's NO. and not WEST

I can definitely book to you now the following:

OCTOBER 9 ----- PLAGUE SUMMER $30
OCTOBER 30 ----- 3 color abstracts
(Parade, Whistle Stop, Stringtime)
& Danish Abstract IMPROVISATIONS no.I
total for all $30
PRINCE ACHMID (6 reels) ~~$40~~

I'll advise on OLYMPIAD next week but, I don't know if $100 will be enough. I will try to put it through for you.

Same with VENOM & ETERNITY -$100 isn't very much when you consider it hasn't even played anywhere as yet. The sub-titling alone is coming to $2300, so when we talk about a hundred dollars it seems very small.

Frank - xxxxxxxxxxxx I will have to have a little more on this as the costs of sub-titling is more than anticipated/ Naturally I don't expect you to pay this since it is more but I am giving you first showing anywhere in the country, even I can't play it until late November or december.

Besides this film will create x talk and your members will eat it up. It is better to pay a little more for something unusual like VENOM and cut aprice or two on something else.

I dislike B.Sloan more evry day. Imagine he advertised the Circus even before he know he was going to get it. But, I didn't give him an O.K. until a few days ago when I received your wire.

Make sure you run PRINCE ACHMID as this is a very charming film much better than the CARMEN shadow film. The film is really fantastic. This is also first-run there.

I have a dummy pressbook and folder ready on VENOM and it is just as unusual as the film itself. I xxxxxxxxx don't know how the printer will do it as the type goes in all directions.

If you do run VENOM, I will send you material for an exhibit almost immediately. This includes photos.

I am reading the English translation of the French text in VENOM and it is dynamite. Best wishes, Raymond

August 31, 1953

Contemporary Films
13 East 37 Street
New York 16, N. Y.

Dear Miss Schutzer:

We regard to the film THE SONG OF THE PRAIRIE'S that is not available for us on October 30th as originally requested; if we could have this film for either October 2nd or October 9th we would like to book this film.. In this case, you could send it AIR MAIL EXPRESS COLLECT and we will return it AIR MAIL EXPRESS PREPAID. In other words, can you squeeze us in for either of these dates.

Please let us know as soon as possible. And many thanks for you help.

Most sincerely,

Frank Stauffacher

August 31, 1953

Miss Ruth Cornfield
Head of Distribution
Franco-American Audio-Visual Distribution Center, Inc.
972 Fifth Avenue
New York 21, N. Y.

Dear Miss Cornfield:

Thanks for replying on PARIS TAXIS. Could you send that film, if a print is free at this time, as soon as possible? This would be only a screening to see if it might fit into our coming Art In Cinema series in October. But I am building up a program of unusual publicity films, and as I remember, PARIS TAXIS might be included to advantage. But I can't be sure unless I see it again.

If so, it could be sent again to me at the October date for the program. But I hope at the present it can reach me for screening as early as possible in September.

Most sincerely yours,

Frank Stauffacher

August 31, 1953

Mr. Raymond Rohauer
Coronet Theatre

Los Angeles, California

Dear Raymond:

Thanks for the fast response. These things will have to be settled, and settled quickly becuase I have precious little time left.

On VENOM I understood that Art In Cinema's presentation was to be a prestige premiere, far more of a prestige send-off than any Art House could give it. To this end I have interested the press critics, and they await its arrival: and I have engaged a speaker, a world-renoum authority on Zen from the University, Alan Watts, who will surely send it off with a brilliant and expressive kick. I can assure you that this will be its most memorable presentation - barring its premiere in Paris, where the audience suffered pails of water thrown on them by paid stooges and such. (Did you read the current Quarterly on TV and Film, an article by Guy Cote?)

Art In Cinema, as I will show you sincerely, in hard figures, is not a money-maker, and never was, nor does it intend to be, nor do I get but the smallest of pittance for my exhausting work when these series are planned and presented.

I will have to make this whole series of five presnetations as outstanding as possible all the way through. Not only one, but all of them. And I cannot expect to charge more than a dollar admission per night, .75 to Museum Members (it was lower before). The hall has 500 seats. Figure it out. Average take: $350.00. Against this balance the expenses: one fifth of the printing bill (announcements), projectionists (and if 35mm, projectors): program notes, speaker (who gets a mere niggardly offering!), and the percentage the Museum takes into its Art In Cinema purchase fund for janitor, equipement maintenance, police, and etc. You can see it is impossible to pay excessive rental with these figures.

True, I could, and often do, draw upon the other four nights of the series to cover a costly event, but these other fournnights are also costly this time.

Series tickets for five nights will be $5.00 to the public, $3.75 or $3.50 for Museum Members. (I did not dictate these prices, the Board of Trustees did.) Art In Cinema can expect to gross about $1750.00. But here are some of the other nights:

An eleven piece colored bop band to accompany the abstract films by Pat Marks (a new figure). This has been done before at AiIn C, with Harry Smith's films, and is a

smashing success. Musicians alone will get $10.00 each for their time.

A special screen, and rental of two geared or solomoid-driven projectors, plus 500 poloroid, 3-D glasses, for Hy Hirsh(s abstract new 3-D film.

Trip costs and per diem, for Fred Zinnemann on October 2 (opening night) to give a talk, with clips from HIGH NOON and THE SEARCH. (We pay lab costs on duping these sections.)

To say nothing of the other film rentals, frieght and costs generally mentioned as "operating" costs.

My idea is to make a series of outstanding brilliance, certainly an asset to each film on it.

I do understand your financial involvements on VENOM, but with this letter I hope that you understand Art In Cinema's also. I would gladly pay you $500.00 for that one night, but it just isn't in the kitty.

Withdrawal of VENOM, as well as OLYPIAD throws everything into chaos, and besides, I gave up two pictures I would have used - THE CIRCUS and BLUE LIGHT, in their favor. If you withdraw these two in favor of higher single rentals, what shall I do? I'll have to cancel the whole series.

The only thing I can do to raise the fee a little, is to cancel your 3 abstracts, throw in a $20.00 more, and give you $150.00 for VENOM. But can nowhere come near making much of dent in your costs invested in the film naturally. You know as well as I do that those costs can only be repaid by steady commercial houses.

I know you might be thinkingoof our famous reputation of giving unheard of fees for films, viz. Fishinger, Whitneys, La Sang du Poete, Harry Smith, but this was done when our overall expenses were cheaper, and they never one went above the $100.00 figure, except for Harry Smith (and that series ended in the red.)

Raymond, you know me as an honest guy. Read this letter over again, and then answer as soon as possible. If its no go, I have to know very immediately, becuase all the factors of the series will depend on it.

Sincerely,

Frank Stauffacher

August 31, 1953

Dear Lee:

There's a possibility of having Fred Zinnemann come up here for Art In Cinema October 2nd, or so. I wrote Mary Wescher a note asking if she might tell Zinnemann, because she knows him so well, that Art In Cinema is a good thing, not an ordinary film function. I write to you and Luchita, to back me up. And the time for announcements is growing short. As usual.

More soon.

Love to all,

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W. P. MARSHALL, PRESIDENT

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O.SFN379 (O.NBA034) 64 NL COLLECT=BROOKLYN NY 1=

FRANK STAUFFACHER=

CARE SAN FRANCISCO MUSEUM OF ART CIVIC CENTER SFRAN=

(RTE FM)=

dear T.V.

RECEIVED REPLY ZIMMERMAN LEAVES COUNTRY OCTOBER 5. NO GOOD FOR TV PROORAM. WOULD HAVE BEEN WILLING TO COME FOR OCTOBER 2ND. MY ORIGINAL LETTER TO HIM STATED YOU WOULD CONTACT HIM ABOUT ART IN CINEMA SUGGEST YOU CALL HIM IMMEDIATELY FOR CONFIRMATION. FOR TV WILL TRY TO GET HOUSTON OR HITCHCOCK FOR LATER IN OCTOBER. STILL POSSIBLE TO COMBINE WITH ART IN CINEMA= ALLON=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS

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415 WASHINGTON
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MR. PATTESON

LONDON VIA RCA 22 1240

STAUFFERHART

SAN FRANCISCO MUSEUM OF ART SFRAN

QUOTE BRIGHTON UNQUOTE FILM DESPATCHED BA509 ARRIVING

TWENTYSECOND SEPTEMBER CONSIGNMENT 127426

TYRRELL BROADCASTS.

MR. KOLDA

448A

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SE

"DLY"

1953 SEP 22 AM 4 59

the art of the cinema

society of cinema arts

Office: 858½ Hilldale Avenue
Hollywood 46, California
CRestview 5-3811

9/3/53

Dear Frank:

Thank you for your reply of 8/31/53. I noted from the tone of the letter that you feel I am driving a hard bargain. Please be assured that this is not the case at all. I am obligated to the group in Paris for 50% of all monies taken in, plus my costs which has to come from my share of 50%.

I did intend to accept $100 if you would have taken THE CIRCUS & BLUE LIGHT too, as the money from these could have made up for a little less on VENOM.

But, as I figured things up I had to ask a little more for VENOM. However, things have a way of working out.

O.K. you can have VENOM at $150.00 plus a percentage of the net. I am sure that this film will prove to be a sellout if exploited correctly.

OLYMPIAD will be O.K. at $100 . Half of this again goes to someone else. Please advise your final date on this so I can clear it.

Other bookings are: PLAGUE SUMMER , 3 ABSTRACTS in color, and One Danish abstract in B.&.W. right ?

Did I leave anything out. if so, please advise.

Frank-here is another idea for you if you want it. Since VENOM will be your third or fourth program in the series, I can loan you a 16mm or 35mm trailer of the film which is very exciting, and is almost an experimental film in itself. You can run it on your first two programs and I know it will intrigue the audience. I run it here occasionally and every time people run out and ask when the film will be shown and they are excitied.

Also, please do not book anything else to run with VENOM as the film is too long (2 hours & 20 minutes) and with your intermission the evening will be longer. I would advise an intermission right after chapter two -before the poems come on. This is about 50 minutes from the end. But, it is the most interesting part. The love story is sizzling and some of the dialogue will have to remain in the French language. NOTHING WILL BE CUT.

One more thing Frank-Please let me see your proof of the announcements before it is printed. You must stress that this is a premiere or PREVUE before regular showings

send you an official confirmation. If everything above is acceptable, please advise and I will

Best regards — Raymond

United Productions of America

September 4, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Please forgive us for being slow about answering your last letter. I was disappointed in missing you when you were in town.

We have a new CBS Radio film, called "It's Time for Everybody," and I believe we can get you a 16mm print for your showing. Do you have a print, or can you get one of the cancer film. The first CBS Radio film we did was more abstract in its art approach than the first one, but you can have them both if you wish. The other commercial film you refer to in your letter was "Man on the Land," which we made for the American Petroleum Institute. We have just heard that "Man on the Land" won an award at the Venice Film Festival.

Please let me know in plenty of time what your needs are, and we shall try to get the films to you.

Regards,

UNITED PRODUCTIONS OF AMERICA

Charles Daggett

Charles Daggett
Vice President
In Charge of Public Relations

CD/rc

California address: 4440 LAKESIDE DRIVE, BURBANK, CALIFORNIA · TELEPHONE CHARLESTON 0-7171
New York address: 670 FIFTH AVENUE, NEW YORK 19, NEW YORK · TELEPHONE PLAZA 3-1672

September 8, 1953

Dear Joanne:

A note asking if you have any still on these films:

POIL DE CAROTTE	- Duvivier
APROPOS DE NICE	- VIgo
OLYMPIAD	- Leni Riefenstall

If you do have, I'd like prints, and charge us. And I hope you finally got back in order all that mess of prints from the State Department job of mine. You were a grand help to me. And much greetings from Bobbie and from me.

Frank Stauffacher

1929 North Whitley Ave.
Hollywood 28, California
September 8, 1953

Dear Frank,

It was nice to receive your letter, which my mother forwarded to me at my new, somewhat permanent address which I hope you'll note above.

October 2nd will be fine for ON THE EDGE. I really can't say when the Venetian film is liable to be finished, but most likely not until after October 30th in any case. As a matter of fact the film is still in my apartment in New York, and as I'm still undecided as to whether I shall return there or not I'm not having it sent out. Anyway, the score has not arrived, and its condition is nebulous at the moment.

I have not, unfortunately, found employment yet but there do seem to be possibilities on the horizon. In the meantime I have been writing a little. I have so many ideas that I do hope I shall sooner or later find the wherewithal to realize them.

I should be much amused to attend the screening on the 2nd, and I shall make every effort to come up for the weekend. Would you know anyone who might let me stay with them? I know that sometimes that sort of thing can be arranged. No doubt as usual I shall have very little money to spend on the trip, and hotel accomodations would be out of the question.

I've heard from England that James' film got a very mixed reaction, and that James is not available for comment. Where is he? I have also heard that Kermit is returning stateside.

Please give my best to Bobbie.

Very best wishes,

Curtis

September 8, 1953

Raymond Rohaueur
Society of Cinema Arts
858½ Hilldale Avenue
Hollywood 46, California

Dear Raymond:

Thanks indeed for your quick response to a crucial period. No, I didn't think you were driving a hard bargain at all, but I wanted to show you that we have a limit to our own financial resources, and must operate within them and with a maximun payment to the owners of the films, not a minimum, like cammercial houses do. Anyway, thanks for your decisions.

An other activities connected with the series - I'm still not settles, as I just heard from Fred Zinnemann that he may not be able to come up after all on October 2, because new committments have come up, but that maybe he can make it becuase he wants to. But I can't announce him on the mailing piece with this uncertainty, and have made quick changes in the preceding schedule which results in these dates for your films:

PLAGUE SUMMER	-	October 2
THE OLYMPIAD	-	October 16
VENOM AND ETERNITY	-	October 23
3 Abstracts and Danish Abstract	-	October 30
PRINCE ACHNED	-	October 30

Will OYMPIAD, and will VENOM be 35mm or 16mm? Yes, we could use VENON trailer you spoke of, on 16mm for the trailer becuase the majority of the preceding programs are concerned with that size. How long is it? Is it in English sub-titles?

Shall I credit you as source for all your films on the program notes or announcements? What is the name of the Danish abstract, and what is the name of the maker? Can not VENOM stand two intermissions instead of one?

Who is it up here at Rosener's that is interested in maybe using VENOM commercially in S. F.? I think I ought to contact,him, it being really a prevue presentation. Other art-house owners, too.

Yes, I'll send proofs of the announcement in a day or so, before they are printed.

Please remember that in using OLYMPIAD, I'll have to try to screen it all in order to select outstanding reels, so try to get it up to me in plenty of time, becuase this will be a lengthy session.

And I will be needing stills, as I said, as soon as possible, for our still exhibition should go up as early in September as it can. It's all part of publicity. I'd very much like to have the prints I described on VENOM, becuase all in all, VENOM has rather dull looking stills, with the exception of those on Cocteau, Barrault, Delorme, Etc., that I saw. Charge costs of prints to us, please. And send whatever in the way of publicity you have.

Thanks a lot, Raymond,

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

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FRANK STAUFFACHER, MUSEUM OF ARTS=

=CIVIC CENTER SFRAN (RTE FM)=

FILM AVAILABLE OCTOBER NINTH WILL SHIP ABOUT SEPTEMBER THIRTY RENTAL $15=

W A WITTICH BUREAU OF AUDIO VISUAL INSTRUCTION=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Telephone
CIRCLE 6-5100

Cable:
DIGESTION, NEW YORK

Reference for reply

BRITISH INFORMATION SERVICES
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

September 9, 1953

Mr. Frank Stauffacher
Civic Center
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank,

I daresay that by now you have been in touch with our San Francisco office and have found that, indeed, "Waters Of Time" is available for your October 9th date...

The pressure of other things unfortunately allowed your kind note to be buried for a time.

Yes. Kate Graham's show seems to have been a success and I'm glad to hear from someone not directly connected with BIS that it really was crowded.

As to my own small effort, it is now being made into actual sound prints and you'll have one forced on you before too much longer. Tom Scott, the ballad singer and composer wrote an original score for harp, cello and violin. You've never heard so much noise come out of three instruments in your life.

Back to work now....

My best regards to you and Mrs. Stauffacher and good luck with your coming season of film work.

Sincerely yours,

J. Slevin
Films Division

PS: Have just heard from BBC „Go Slow..." is not in the U.S. at all

the art of the cinema

society of cinema arts

Office: 858½ Hilldale Avenue
Hollywood 46, California
CRestview 5-3811

9/10/53

Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francsico 2, California

Dear Frank:

I have your letter of Sept.8th before me and I am answering it right away to relieve your mind of pressing questions, etc.

I am making up a set of stills for you on VENOM right away, and will ship in a few days. I have one or two on PRINCE ACHMID which is not for sale but I could loan them to you for your showing if you promise to return them. You can keep the VENOM stills.

I shall send the 16mm trailer down to you with PLAGUE SUMMER, and you can keep it until after your showing of VENOM. It will have the English titles.

You can credit THE SOCIETY OF CINEMA ARTS for the films if you care to, as people like Brandon get awful jealous when they know I have some good films, and since I have to deal with them in renting films I think that it is better without my name. Altho, when my catalogue comes out and these films are listed, he will know.

Here are some new listings which will be available soon:

THE TOWER by Rene Clair - 15 minutes (first film)
LAND WITHOUT BREAD by Luis Bunuel 3 reels
CONQUEST OF THE POLE by Melies (terrific) 2 reels

Count on 16mm print of VENOM with English titles unless the 35mm will be ready by your date. The 16mm one will definitely by Oct.1st. I have OLYMPIAD here now in 35mm but I have ordered a 16mm neg.& print. I will ship which is ready at your playdate. I think that the 16mm copy will be cheaper to ship each way for you, and easier to screen and edit for your showing, don't you think? You know 24 reels via express is expensive.

ROSENER himself expressed an interest in seeing VENOM up there, but check with his office, advise him of the date and I will write too from here. Naturally, I hope that all of the art theatre people would come to see if they would like to book. You can invite Robert Katz too, I think you know him.

I am glad you are booking PRINCE ACHMID as it is the first showing in S.F. or in your territory. The film is very good and I would like to know the audience reaction afterwards.

In case that you have some trouble with any of your other bookings, and you may need some good titles in a hurry, wire me or write, and I will offer you some. Sloan is undecided on THE BLUE LIGHT, so as I far as I am concerned first come, first serve. If you need it at the last minute let me know.

Best wishes - Kay Mamond

P.S.: On official confirmation will be mailed to you in a few days. But, all films are booked as of this date.

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY

September 10, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

I'm enclosing some of the stills that you asked for in your letter. There are two from POIL DE CAROTTE and three from OLYMPIA. I don't have a thing on APROPOS DE NICE.

I hope everything is going well with you. We really miss you around here and hope it won't be too long before you at least pay us a visit.

Best to Bobbie and yourself,

Joanne

THE BRITISH BROADCASTING CORPORATION
630 FIFTH AVENUE
NEW YORK 20, N. Y.

WASHINGTON, D. C. NEWS OFFICE
NATIONAL PRESS BUILDING
TELEPHONE EXECUTIVE 3-1465
CABLES: NEWSCASTS, WASHINGTON

NEW YORK OFFICE
TELEPHONE CIRCLE 7-0656
CABLES: BROADCASTS, NEW YORK

September 10th, 1953

Will part 12 Sept. OK

Mr. Frank Staufferhart
San Francisco Museum of Art
San Francisco
California

Dear Mr. Staufferhart:

I have been in touch with London about your querying regarding "GO SLOW ON THE BRIGHTON LINE". This is a 4-minute film, a commentary of which is as follows:

COMMENTARY OF "LONDON TO BRIGHTON"

"We invite you now to take a trip to the sea-side and, although we are going by train, thanks to trick photography, we are able to rush you from London to Brighton in 4 minutes. So let us find our train at Victoria .....

4 minutes later we are on the platform in Brighton, having covered 51 miles faster than sound, at an average speed of 765 miles an hour."

It is assumed in London that you require this film for showing to non-paying audiences. The cost of a 15 mm or 35 mm print cleared for non-theatrical showing only in the United States is $25.00. If you would like to have a copy would you please telegraph us, when we will ask London to forward you a copy of 16 mm or 35 mm, as required, by air mail in time for the 9th October? We will either send "carriage Forward" or bill you for the air freight with the $25.00.cost. We assume that you will have no difficulty in passing it through Customs in San Francisco.

Yours sincerely,

Basil Thornton

Basil Thornton
North American Representative

BT/km
cc: Peter Tyrrell

1929 N. Whitley Ave.
Hollywood 28, Calif.
September 11, 1953

Dear Frank,

I have just learned that I cannot possibly come up to San Francisco the weekend of the 2nd, and wonder if it is yet possible for my film ON THE EDGE to be shown, as you originally suggested it might be, on the 30th of October. I am very upset about this, but I must take my graduate reading examination the morning of October 3rd, and I really would like to be able to come to San Francisco for the showing. Another thing, upon thinking it over I do think it is possible that a print of THE ASSIGNATION could be ready by the 30th, and I could bring it with me for a preview-premiere.

Please let me know by return card whether it is possible for you to change the showing date. I suppose there might be some remote possibility that I could change the examination date, but I doubt it very much, and I do so want to come up there for the screening.

Will you send me a copy of the printed announcement for the series when it's ready?

Regretfully,
with very best wishes,

Curtis

September 11, 1953

Miss Edith Carr
A. F. Films , Inc.
1600 Broadway
New York 19, N. Y.

Dear Eddie:

Can we have Jim Davis' ANALOGIES NO. 1 for October 30?

Best to all,

Barbara Stauffacher

THE BRITISH BROADCASTING CORPORATION
630 FIFTH AVENUE
NEW YORK 20, N. Y.

WASHINGTON, D. C. NEWS OFFICE
NATIONAL PRESS BUILDING
TELEPHONE EXECUTIVE 3-1465
CABLES: NEWSCASTS, WASHINGTON

NEW YORK OFFICE
TELEPHONE CIRCLE 7-0656
CABLES: BROADCASTS, NEW YORK

September 14, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

We have received your telegram of today and have cabled London to fulfill your request, and sent the film directly to the International Airport, South San Francisco.

Yours sincerely,

Joan Harshman

Joan Harshman

jh

September 15, 1953

Miss Margareta Akermark
Museum of Modern Art Film Library
21 West 53 Street
New York, N. Y.

Dear Margareta:

Frank just got through re-figureing out the Art In Cinema schedule in view of George Stevens' appearance on the first night.

BLACK TOP and PARADE can't be squeezed into the October 2 booking previously made. Can we have them both on October 30? That is the way it will have to be printed, (Jack goes to work tonight), so I hope it will work out okay.

Thanks and I'm sorry we have to be the kind of people who mess up bookings.

Best to all,

Barbara

Barbara Stauffacher

September 15, 1953

Mr. James Card
Curator of Motion Pictures
George Eastman House
900 East Avenue
Rochester 7, N. Y.

Dear Mr. Card:

I am writing for Frank as he is in the last stages of setting up the Art In Cinema program and all is havoc. Just today he got George Stevens to come up and speak.

It would be wonderful if we could have APROPOS DE NICE for October 9. And if you could avoid sending it air express, we would appreciate that. Frank says he will write you about exchanging his film for APROPOS DE NICE some time in the near future, but right now he can't get to it until the series is over.

Many thanks for your help in all this and all best from Frank.

Sincerely,

Barbara Stauffacher

September 15, 1953

Mr. Curtis Harrington
1929 N. Whitley Avenue
Hollywood 28, Calif.

Dear Curtis:

Frank didn't write you at once because his first program was in abeyance until just now. He is having George Stevens come up and speak the first night. It is okay for October 30. And it will be good to see you up here. If you are worried about where to stay, I'm sure we can take care of you in some fashion in some bed.

The whole series should be pretty good. It's like a three ring circus. I wish you could see more of it.

Until October 30.

Hello from Frank, and my best,

Barbara Stauffacher

P. S. If you have any still from ON THE EDGE send them up immediate Air Mail. Thanks.

September 15, 1953

Mr. Lou Smith
340 N. Rodeo Drive
Beverly Hills, California

Dear Mr. Smith:

This is a follow-up on our phone conversation regarding George Steven's appearance here on our film series October 2 (and to include the further possibility of our arranging a recorded interview with him for our television show which, however, is for a slightly different aspect of our Museum activities).

These film series have been going on one or twice a year for some seven years, and constitute the major "film society" in this country, barring only the Museum of Modern Art Film Library in New York, and that, after all, is not particularly a film society as such, but an historical archive. Our project was always to presnat the film as a product of creative talent behind the lens rather than in front ofit and we thus called it, in the beginning, "Art In Cinema". Now, with the word "art" having so many vague and rather derogatory references to the film, we would just as well forget that epithet, but to tell the truth, this function of the Museum has become so widely known under that title, we still keep it. "Art In Cinema", although a non-profit educational function, is highly successful from the attendance point of view, filling its 500 seats, and more, at each series. And it has always had a quick, keen and responsive audience. As I explained ower the phone, the admission is by series subscription only.

This is all by way of giving you a little more of a picture of this activity, and to assure you that the audience would perfectly well understand and welcome Mr. Steven's presence.

Amoung the preoccupations of Art In Cinema has been to some extent, the experimental film, and this has not been in a narrow, avant-gardish sort of way, but with a very broad interpretation. While compiling the film exhibition for the Department of State last year, called "Aspects of the American Film - Fifteen Directors" - a cultural exhibition for West Germany (and having nothing to do with Art In Cinema at the Museum), I had included George Stevens and among his films, A PLACE IN THE SUN, interpreting this film as a highly successful and sensitive experiment to come out of Hollywood in recent years. This may or may not be quite accurate to some points of view within the industry, but I'm sure it enhaneed the whole exhibition as a positive creative triumph of the American Film, and that is what the State Department was aiming at.

I mention this as a viewpoint we might take at Mr. Steven's appearance here. However, that would be up to him, of course, and if he dislikes that particular approach, it would certainly not be a dissapointment to us. It is merely a suggestion regarding the sections of his films that he chooses to use, for example, the scenes leading up to the murder on the lake in A PLACE IN THE SUM, the unusual use of dissolves and closeups, and the masterly camera placements and cutting in SHANE. It is presumptious of me to make these suggestions, but I do so only because I know more or less what would be most interesting to our audience.

Mr. Steven's appearance would not involve his speaking more than a minimum time, and, as I mentioned over the phone, the entire activity would be conducted quite informally, not to last more than an hour and a half at the most. All expenses connected with the trip would be charged to us.

Thank you most kindly for your interest and help, and I do hope everything here is agreeable.

Sincerely,

Frank Stauffacher

I mention this as a viewpoint we might take at Mr. Steven's appearance here. However, that would be up to him, of course, and if he dislikes this particular approach, it would certainly not be a dissapointment to us. It is merely a suggestion regarding the sections of his films that he chooses, for example, the scenes leading up to the murder on the lake in A PLACE IN THE SUN, the unusual use of dissolves and closeups, and the masterly camera placements and cutting in SHANE. It is presumptious of me to make these suggestions, but I do so only because I know more or less what would be most interesting to our audience.

Mr. Steven's appearance would not involve his speaking more than a minimum time, and, as I mentioned over the phone, the entire activity would be conducted quite informally, not to last more than an hour or an hour and a half at the most. All expenses for Mr. Steven's would be charged to us.

Thank you most kindly for your interest and help, and I do hope everything here is agreeable.

Sincerely,

Frank Stauffacher

FS:bs

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY

September 17, 1953

Mrs. Barbara Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Bobbie:

I started this yesterday but got interrupted and gave up. Re Eames' films: through an error in our shipping department the films were sent out early this week so you probably have received them by now. Please return them right away via insured parcel post, special delivery. We plan to have a press-preview of them here. Then we will ship them back to you for the 30th of October.

Thank you for the information on the Fischinger still. I had a photostat made and it turned out beautifully.

I am delighted about George Stevens. Having him on the first night ought to start the series with a bang. Let me know how it goes - when you have time and can relax from "Art in Cinema" problems. I spoke to Bill Snyder yesterday and tried to explain why groups like yours ought to be given special consideration, etc. Whether my interference did any good I don't know. One has to see his point too. But somewhere and somehow there ought to be cooperation between the commercial sharks and film societies that are doing a seriously good job.

Eloise will take care of BALLET MECANIQUE.

Best wishes and luck for the A. in C.

Sincerely,

Margareta

Margareta Akermark

REMBRANDT FILMS

~~10 SIXTH AVENUE NEW YORK 13 N.Y.~~ ~~WAlker 5-7966~~
New Address: 35 West 53rd Street, New York 19

September 15, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

Replying to your telegram of today, here are the credits on PALLE ALONE IN THE WORLD:

Original Story - Jens Sigsgaard
Directed by - Astrid Henning-Jensen
Photographed by - Annelise Reenberg
Music - Herman D. Koppel

For Maskerage:

Directed by - Max de Haas
Music - Pierre Schaeffer
Camera - P. Dekeukeleire

The rental fee will be $75.00 for MASKERAGE and $125.00 for PALLE. Your showing of the former film will be the first public performance in this country.

Upon confirmation of your order in writing, we shall immediately forward the 16 mm. prints so that you will have them in time for the October 2nd screening. If you should want an additional performance within two weeks of your scheduled date, you may keep the prints for such performance. The rental fees would be, for such additional performance, $37.50 for MASKERAGE and $62.50 for PALLE.

Kindest regards.

Sincerely,

William L. Snyder

wls;ht

September 16, 1953

Still Department
Paramount Pictures
5451 Marathon Street
Hollywood, California

Dear Sirs:

The director, George Stevens, will be up here October 2 for an appearance and discussion of his films. His agent, Lou Smith, suggested we contact you to get immediate action in receiving publicity stills.

Those stills we would like are the following:

From A PLACE IN THE SUN

10054 - 2/72
35A
11AB
12A
18A
15A
14A
20A
8
14

123

Many thanks and we would very much appreciate getting these stills as soon as possible.

Most sincerely,

Barbara Stauffacher

Barbara Stauffacher

KINESIS INCORPORATED

Experimental · *Narrative* · *Documentary* FILMS

566 COMMERCIAL STREET
SAN FRANCISCO 11, CALIFORNIA

54 WEST 47TH STREET
NEW YORK 36, NEW YORK

ORDER NO. 800

DATE ENTERED 9/16/53

SHIPPING DATE

VIA

DUE BACK DATE 9/17/53

VIA

TERMS: 30 Days net

ACCOUNT: San Francisco Museum of Art
Art In Cinema
Civic Center
San Francisco 2, Calif.

CONFIRMATION AND CONTRACT

TITLE	SHOW DATE		AMT. DUE
WAITING	10/16/53	$10.00	$10.00

The above films are rented subject to conditions printed on the back of this confirmation-contract, which are acknowledged and specifically agreed to by customer upon acceptance of film.

PLEASE RETURN FILMS PROMPTLY, PREPAID

NOTE: Kinesis provides insurance on its films when shipped via Railway or Air Express. Further insuring by Exhibitor not necessary.

KINESIS, INCORPORATED, CONTRACT

In accepting films from common carrier, the Exhibitor specifically agrees:

(1) To pay the shipping charges both ways. (See note on other side regarding insuring of films in transit. Films shipped by any carrier other than Railway Express Agency must be insured by Exhibitor.)

(2) To return the films immediately after showing, to the distributor and by carrier indicated by Distributor's instructions on the face of this confirmation. Films must never be retained beyond date reserved without first obtaining specific authorization well in advance. Overtime surcharge—50% of regular rate—accrues on films not shipped back (or delivered by messenger) the morning after run.

(3) To return film on Distributor's reels and in his containers.

(4) That each booking is for renter's own use, film is not to be subleased to others without express authorization from the Distributor.

(5) That the film is to be used for non-theatrical exhibitions only; for use within the territory of continental United States only.

(6) That films rented, leased or sold are not to be duplicated in whole or part, NOR ARE THEY TO BE USED FOR TELEVISION.

(7) That rental cancellations will not be accepted by Distributor unless received at least one week prior to show date.

(8) To accept collect telephone or telegraph charges from Distributor requesting return of overdue films and to return overdue films by air shipment (prepaid) if so instructed by Distributor.

(9) To pay for replacing film lost, torn, broken or otherwise damaged between the time of acceptance from common carrier and re-delivery to common carrier for return to Distributor.

REMBRANDT FILMS

~~xxxx SIXTH AVENUE NEW YORK 20, N. Y. • JUdson 6-1966~~
New Address: 35 West 53rd Street, New York 19

September 17, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

This will confirm my telephone conversation of this afternoon with Mr. Schoener as a result of which the rental fees for the screening of PALLE ALONE IN THE WORLD and MASKERAGE on October 2nd have been modified as follows:

PALLE	$100.00
MASKERAGE	50.00

The prints will be sent to you by air early next week so that you will have them well in advance of the scheduled showing.

Kindest regards.

Sincerely,

William L. Snyder

William L. Snyder

wls; ht

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS
5451 MARATHON STREET HOLLYWOOD 38, CALIF.
TELEPHONE HOLLYWOOD 9-2411 CABLE ADDRESS "FAMFILM"

Sept. 17, 1953.

Miss Barbara Stauffacher
Museum of Art
San Francisco, Calif.

Dear Miss Stauffacher,

On your request for stills from the Stevens production "A Place In The Sun", I am sorry to inform you the studio files have been depleted on the photos requested. Enclosed are a few representative scenes. You might call on National Screen Service in San Francisco for the numbers you specified, or wire our New York Office, where the negatives are filed.

Sincerely,

Jimmy Starno

Jimmy Starno
Publicity Dept.

JSbm

GEORGE EASTMAN HOUSE
900 East Avenue *Rochester 7, N.Y.*

September 21, 1953

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

APROPOS DE NICE will be sent to you early this week for your October 9 showing.

It should be understood that this film is not a part of the George Eastman House Collection, but that this print is my personal property.

Sincerely yours,

James Card
Curator of Motion Pictures

JC/s

LOU SMITH
Press and Public Relations
340 North Rodeo Drive, Beverly Hills, California

Crestview 4-4665
Bradshaw 2-7320

September 21, 1953.

Mr. Frank Staussacher
San Francisco Museum of Art
War Memorial Building
San Francisco 2, California

Dear Frank:

This will confirm our phone conversation of earlier today. You will assume the plane transportation and the hotel bill at the Fairmont for Stevens and myself.

Since there will be two of us on this instead of one as you had anticipated, we will not obligate you for any other expenses beyond this. However, since the Screen Directors' Guild has no fund for this purpose, any additional expenses will be coming out of Mr. Stevens personally, so anything you may feel you can absorb beyond our understanding of hotel and plane transportation will naturally be in the interests of good relations.

Our transporation is as follows: Arriving San Francisco United Airlines, 12:55 PM October 2nd, Friday, Flight 453. We have reservations to return Sunday morning. The fares, tourist flight as explained on the 'phone, are $62.10 for both of us. You can either mail me a check for this or hold it there for our arrival.

Will you have someone meet us at the airport for the above flight, and also arrange for two good sized single rooms, adjoining if possible, at the Fairmont hotel.

The film which will be used by Mr. Stevens in connection with his talk is being selected here, and we will bring this film with us. It will run about 35 minutes. I will give you more details on Mr. Stevens talk later, after we have worked out the pattern more fully.

If Mr. Schoener wishes to go ahead on the TV setup, Mr. Stevens will be available for this Saturday. He should, however, check with TV station officials, in case any waivers or clearances are needed with any unions for the use of film on TV.

With kindest regards,

Sincerely,

Lou Smith

September 22, 1953

Mr. Wheaton Galentine
69 Perry Street
New York, New York

Dear Wheaton:

As you can see by the enclosed program your film HYPERBOLIC PARABOLOID is scheduled for October 30. Is that okay?

Does New York look good after all this West out here?

Give our best to Francis and all our friends.

Sincerely,

Barbara Stauffacher

September 22, 1953

Mr. Jimmy Sarno
Publicity Department
Paramount Pictures Corporation
5451 Marathon Street
Hollywood 38, California

Dear Mr. Sarno:

Your telephone call reminded me that we needed some additional stills of George Stevens - but unfortunately not until we hung up.

Could you be so kind as to send me about five or six of the stills of George Stevens smoking at his desk, as he reads a script. There is no number on it. We can get these into the newspapers and about town.

Many thanks for your help.

Most sincerely,

Barbara Stauffacher

Barbara Stauffacher

The Museum of Modern Art

11 West 53 Street, New York 19, N. Y. *Cable Address:* Modernart

No. 5403

To San Francisco Museum of Art
(Art In Cinema)
Civic Center
San Francisco, California
Att: Mr. Frank Stauffacher

Via

Date September 23, 1953

Terms Net 30 days

Order No.

Film rental covered by License # 47

BLACKTOP, October 2, 1953
PARADE, October 2, 1953

$15.00

REC'D.	
CHGE. TO	
ACCOUNT	
DATE PD.	CHK.#

Withdrawn
Credit memo sent from MMA

NO. 47

LICENSE AGREEMENT

between

MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

hereinafter referred to as Film Library

and SAN FRANCISCO MUSEUM OF ART, SAN FRANCISCO, CALIFORNIA (ART IN CINEMA)

hereinafter referred to as subscriber, for prints to be supplied by Film Library for exhibition by subscriber only and only on the dates hereinafter specified, pursuant to the terms and conditions on the back hereof:

SERIES & PROGRAM	TITLE OF PRINTS	NO. OF REELS	WIDTH	SILENT OR SOUND	DATE	RENTAL FEE
	BLACKTOP	405 ft.	16mm	sound	Oct. 2, 1953	$10.00
	PARADE	214 ft.	16mm	sound	Oct. 2, 1953	$5.00

TOTAL $15.00

● **IMPORTANT**—Fill in shipping instructions

Ship Film
to _____

Ship Music
to _____

THE TERMS AND CONDITIONS AGREED TO BY THE UNDERSIGNED ARE AS FOLLOWS:

1 The subscriber of a single program will pay the amount indicated on the reverse side hereof in advance. The subscriber to a series of programs will pay 50% in advance and the remainder at the end of the first half of the series.

2 Each shipment will be sent "collect" and must be returned without rewinding in the same containers in which received, within 15 hours after exhibition, not including Sundays and holidays, all shipping charges prepaid.

3 The subscriber shall pay for loss of, or damage to, any film (reasonable wear and tear excepted), the actual cost to Film Library to replace such lost or damaged film (Minimum $5.00).

4 The Film Library has obtained these films through guaranteeing that they will be used for educational purposes only, and therefore the films shall be used by subscriber for educational purposes only, and not for profit; admission fees shall not be charged (as distinguished from bona fide memberships and enrollments in college, museum or similar educational courses) nor permitted to be paid at the door, either in advance or afterwards, for any single exhibition or series of exhibitions.

In the event of a violation of this condition this contract is to be deemed cancelled and terminated, upon written notice by Film Library. Failure to terminate the contract as a result of a breach shall not be considered to be a waiver of the right to terminate. Subscriber shall be bound by the terms of the agreements entered into by Film Library with the producers of the films, copies of which may be inspected in the offices of the Film Library.

Subscriber further shall indemnify in full the Film Library for any claims or expenses incurred as a result of the execution of this contract and the exhibition of films hereunder by subscriber.

5 Subscriber shall turn over to Film Library one half of the excess of income received by subscriber from memberships, subscriptions or class enrollment fees over expenses incurred by subscriber in presenting the series.

6 Because the conditions under which the Film Library is permitted to circulate the films allow the producer of the film to withdraw a film from circulation at any time, Film Library reserves the right to terminate this contract at any time or substitute films where possible or to make pro rata refunds of fees paid, if no substitute is available, and such termination or substitution shall in no way cause Film Library to be liable for any expense or damage suffered by subscriber thereby.

7 The Film Library is not responsible for failure of films to arrive by reason of stoppages, strikes, or causes over which it has no control.

8 Any disputes under this contract shall be construed under the laws of New York, and shall be determinable under the rules of the American Arbitration Association.

9 The foregoing constitutes the entire agreement between the parties and shall not be modified except in writing signed by both parties, and nothing herein shall be deemed to constitute the parties hereto to be partners or joint venturers.

THE MUSEUM OF MODERN ART
and/or
MUSEUM OF MODERN ART FILM LIBRARY CORPORATION

by John Hay Whitney Jr.

by _____

SAN FRANCISCO MUSEUM OF ART - ART IN CINEMA

● **PLEASE SIGN AND RETURN ONE COPY PROMPTLY TO**

FILM LIBRARY
THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

CHESTER KESSLER 1043A PAGE SAN FRANCISCO CALIFORNIA

SEPTEMBER 24, 1953

Dear Frank--

Here are the prints you requested from "PLAGUE SUMMER". There are nine of them and they form a sequence. If you care to use them as a series, you will find the sequence numbers on the back of each one. I hope they will be satisfactory.

I was delighted to find you had listed "PLAGUE SUMMER" on your announcement under "THE POETRY OF ATTACK". I was disappointed to find that you had spelled my first name "CHARLES" instead of CHESTER.

I expect to have the new release print of "PLAGUE SUMMER" ready in a week or ten days.

If you should want to get in touch with me for any reason between now and the showing, you can reach me through Sydney or at my job, where the phone is MArket 1-3506.

Very Sincerely,

Chester Kessler

Chester Kessler

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

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1953 SEP 23 AM 10 22

=FRANK STAUFFACHER=

=SAN FRANCISCO USEUM OF ART CIVIC CENTER SFRAN=

=FRIDAY IMPOSSIBLE PRINTS SHOULD PRINTS SHOULD ARRIVE MONDAY=

=SNYDER=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Berkeley, California,
September 28, 1953

Curator:
San Francisco Museum of Art:
San Francisco, Calif.

Would you be interested in having my hobby on display at your "Art in Cinema" During October?

Under separate cover I am sending you "Parade" Magazine. Pages T-7 and T-8 describes my collection.

Wall space 22 x 7 feet (all on one wall) is required for this display, with 3 or 4 feet frontage for viewing. Scotch tape and small thumb tacks are necessary to attach it to the wall.

If interested, kindly let me know when it will be convenient for installing same.

Awaiting an early reply, I am,
Respectfully yours,
Wm. G. Thiele

Wm. G. Thiele

1612 Stannage Ave.
Berkeley 2, Calif.
Phone: LAndscape 4-2962

September 28, 1953

Mr. Lou Smith
Press and Public Relations
340 North Rodeo Drive
Beverly Hills, California

Dear Lou:

Thanks for your letter of the 21st. I am delighted that you and Mr. Stevens are both coming. It was very kind of you to propose over the phone a very fair deal to the museum in the way of easing our expenditures over the entire film series, which are rather heavy. Whatever more we can do to cover your out-of-pocket expenses, we certainly shall do. But in the meanwhile, the two rooms, as you requested, have been reserved at the Fairmont Hotel, and the expenses for the two round-trip tickets will be sent to you as soon as the bookeeper makes out the check. We'll meet you at the airport at the scheduled time.

There is great interest in Mr. Stevens' appearance here. Be assured that what publicity I have issued has been distinguished, restrained , and in keeping with the museum's general reputation - yet by no means museum-ish. Enclosed is a clipping from the San Francisco Chronicle. It only errs in the quote attributed to me, which is inaccurate in that I actually said much more about Mr. Stevens as one of the best directors.

If the series is attended as usual, Mr. Stevens can expect some 500 people who are intensely interested in films from all points of view. As I think I explained over the phone, the other films on October 2 are shorts, and amount to about 35 minutes time. If that seems too long at the last minute I can cut one out. After an intermission of 10 minutes, Mr. Stevens takes over. The sequence of his films, and talk, can be any way he wishes. However, he might bear in mind that we are taking one 35mm projection head off of one of the projectors to be replaced by a 16mm head to take care of the shorts (which are all 16mm). Thus it might be better to plan on saying a few words between his three sections so that the projectionist can use the single 35mm head, and rethread it quickly during the break (since your total footage amounts to 35 or 40 minutes). But all this can easily be settled.

With kindest regards,

Sincerely yours,

Frank Stauffacher

FS:bs
Enc.

September 28, 1953

Mr. Raymond Rohauer
858½ Hilldale Avenue
Hollywood 46, California

Dear Raymond:

Enclosed is a couple of announcements (now connected). It looks as if it will be a sell-out for the series, and there is much interest in the whole thing. I have an excellent display at the center of town at Paul Elder's Bookstore, grouped around all the film books in existence, and another display here at the Museum. The "Odeon" poster is at Elder's. I'll send what press clippings have so far appeared.

More later.

Sincerely yours,

Frank Stauffacher

FS:bs

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L.LLV121 NL PD=TDL WEST HOLLYWOOD CALIF 28= 1953 SEP 29 AM 3 OF

FRANK STAUFFACHER=

SAN FRANCISCO MUSEUM OF ART CIVIC CENTER SFRAN=

RE-PROOF INDICATE ON BROCHURE "OLYMPIAD" THAT YOU ARE SHOWING CONDENSED VERSION AS YOU DIDNT WANT TO RUN 24 REELS. ALSO ON "VENOM" PLEASE STRESS MORE CLEARLY PREVIEW PRIOR TO THEATRICAL OPENING. ALL BOOKINGS OKAY BUT CLRIFY SITUATION ON THE ABSTRACT FILMS. DONT KNOW WHETHER TO SHIP OR NOT AS YOUR LETTER DIDNT SAY. BEST WISHES=

RAYMOND ROHAUER 858 1/2 HAILLDALE=

24 858 1/2=

Y WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

"DLY"

1953 SEP 29 AM 3 22

the art of the cinema

society of cinema arts

Office: 858½ Hilldale Avenue
Hollywood 46, California
CRestview 5-3811

9/30/53

Dear Frank:

Your program looks very good .If those films don't get people in-nothing will.

Where did you get A PROPOS DE NICE? I was promised a print from Paris but it hasn't arrived yet. Where did you get yours? Also,POIL DE CAROTTE ,did you get Brandon's lone print? Let me know.

A few things Frank. VENOM and OLYMPIAD both will come to you in 16mm. On VENOM,please have a photographer take pictures on the night of the showing.Have him cover all angles -you know, shots of the audience before and after the showing,shots during intermissions,and any well-known San Francisco people who might attend.

Also,get a shot of the speaker.

I want to make an exhibit here with these photos as it is important -the first showing in America.

I will also use the best shots in the press book,or in the souenir booklet . This will give you alot of publicity.

Don't fail me on the photos Frank,I am counting on them. I will pay for copies of the prints.

I would advise two intermissions -one after each chapter. The trailer will be shipped to you with PLAGUE SUMMER on Monday so that you can run it on your Oct.9th.and 16th.showings.

Also,don't forget to contact the Herbert Rosner office there to have someone attend (maybe Rosner will himself). Also, invite the other art theatre operators.I would like Jim Wallace to be there if he wants to.

Let me know about the photographer to cover the showing.

Let me know too,if you are using the 3 color abstracts as they are not listed on your program.

Best wishes,and thanks for the press clippings.Mail me all you can on the breaks you get as I am keeping a book on them.

Sincerely,

Raymond

Frank- how shall I bill you for the bookings.Shall I ship COD or?

Cable Address: RAYCARD

RAY CARDILLO *Travel Agency*

1056 BROXTON AVENUE • WESTWOOD VILLAGE • LOS ANGELES 24, CALIFORNIA • BRadshaw 2-3746 - ARizona 9-7771

BRANCH OFFICES
3438 WILSHIRE BLVD., LOS ANGELES 5
11921 VENTURA BLVD., STUDIO CITY
119 WEST 57TH ST., NEW YORK CITY

October 1, 1953

Mr. Lou Smith
340 No. Rodeo Drive
Beverly Hills, Calif.

TRANSPORTATION FURNISHED

Lou Smith & George Stevens:-
Two round trip tickets Burbank to
San Francisco $62.10

PLEASE MAKE CHECK PAYABLE TO RAY CARDILLO TRAVEL AGENCY

Paid

THE UNIVERSITY OF WISCONSIN
UNIVERSITY EXTENSION DIVISION

October 6, 1953

BUREAU OF VISUAL INSTRUCTION
DIAL 5-3311 – EXT. 4431

1312 W. JOHNSON STREET
MADISON 6 – WISCONSIN

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

We are very sorry but the previous user was late in returning the film entitled, POIL DE CAROTTE. We have mailed it to you by special delivery. It may be possible that it will not reach you in time for showing on October 9. We hope that you will be able to use it at the time of receipt or a few days after that period.

Sincerely,

BUREAU OF AUDIO-VISUAL INSTRUCTION

W. a. Wittich

H W. A. Wittich, Director

M.N.

LOU SMITH
340 North Rodeo Drive, Beverly Hills, California

Crestview 4-4665
Bradshaw 2-7320

October 6, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:-

Thanks for your 'phone call yesterday. George was pleased to have the reaction, and glad for all concerned that it came off all right.

As I said on the 'phone, talked with Duke Wales about the prospect of the S. F. Museum giving an award for the best Hollywood film shown in S. F., during a current year, and asked him to put before the Studio Publicity Directors' Committee of his organization the idea, with the end in view that the major studios would be willing to turn over the five pictures nominated by the Museum for a private rerunning prior to the balloting for best directed picture of the year.

He will do this at an early meeting. He did bring up the point that it probably would have to be cleared with the first-run theatre operators in San Francisco, or at least have their approval. Should this be the case, are you in a position to contact them and do this? I think it would be worth the effort for what you would get out of it in the way of important films to show to your group.

Sometime next month, I'll write you about having some sort of a citation given to "Shane" by your group. Think I could generate enough publicity on a thing like this down here to get the ball rolling on the film matter. Perhaps at the last assembly of your Art in Cinema group, you might bring the idea up and get an acclamation vote, thereby launching the first Annual Award. I could use this as a lever if we run into any obstacles on the film idea.

Anyhow, will go into this with you later. You'll probably want to devise some sort of a scroll or emblem which can be readily photographed in connection with it, also.

Again our thanks, and kindest regards.

Sincerely

LOU SMITH

LS:jb

THE CINCINNATI ART MUSEUM
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT
PHILIP R. ADAMS, DIRECTOR

October 6, 1953

Frank Stauffacher,
Art in Cinema
San Francisco Museum of Art
Civic Center,
San Francisco, Calif.

Dear Mr. Stauffacher:

For several years I tried to get a print of Vigo's A PROPOSE DE NICE in this country. Amos Vogel thought he had it in the bag then Claude Aveline turned him down.

I see that in three days you will show this important film and I wonder if it might be possible for me to see it. Could the print be sent here to be shown only to myself and perhaps the few I know who are interested in the work of Vigo?

Several years ago I did a great deal of research on the life of Vigo, the result of which is an article, now in the hands of James L. Limbacher of the Film Council of America who might publish it in their forthcoming magazine. I have written him to see what their decision is. If they are not interested, I wondered if you might like to see it.

I hope to hear from you soon. Many thanks.

Sincerely,

E. H. Dwight

Edward H. Dwight

LOU SMITH
340 North Rodeo Drive, Beverly Hills, California

Crestview 4-4665
Bradshaw 2-7320

October 7, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:-

I'm sending you under separate cover a copy of King Vidor's autobiography which Harcourt Brace will have on the stands October 19th.

After you read it, let me know if you think you'd like to have him on a program about the end of the current series. He has a little time before starting "Pilate's Wife", the Claire Booth Luce story, at RKO, and believe I could get him up there if you'd care to have him.

Incidentally, is that display on industrial design still up in the large room on the fourth floor of the Museum, and how long will it be there? The head of the L. A. Art Center School was in here this morning and I was telling him about it. He thought he'd like to see it if it would be on for a while, and wondered about the prospect of having a display of the School's work up there. I've seen some of their industrial design work (it's a non-profit school - second largest industrial design school in the U. S.), and can vouch for their work. Would you let me know about this, also Vidor.

answered

With kindest regards.

Sincerely,

LOU SMITH

LS:jb

Vidor could not come up at this time.

Frank

the art of the cinema

RAYMOND ROHAUER

society of cinema arts

6IO No. Robertson Blvd.
Office: ~~858½ Hilldale Avenue~~
Hollywood 46, California
CRestview 5-3811

10/12/53

Dear Frank:

My new address will be:
6IO NO. ROBERTSON BLVD.
HOLLYWOOD 46,CALIF.

as headquarters for film rentals,etc. So,reply at that address rather than the Hilldale one.

OLYMPIAD -part two is coming out from the lab.Wed.eve. and I will AIR-EXPRESS to you Thursday A.M. I will mount it up for you and have it in shape for your showing. The lab. said that the running time of part two complete is about 80 minutes. This will give you a good,complete presentation as the film opens with the title OLYMPIAD and it starts as a complete film in itself.This is much better than running cuts from parts One & two. The ending is quite spectacular from a photography viewpoint. If you will let me know by Wed. eve. I can also send some complete sequences from TRIUMPH OF THE WILL as examples of RIEFENSTAHL'S work. for comparison purposes. These cuts run about 16 minutes. If I don't hear from you I won't send it.

All in all you will have a good program.

Since all your membership money is in Frank can you send me a check for some of these bookings as I need it to put toward my title bill on VENOM which come to $2500.00 .I am trying to raise the money to help pay these titles.

So, please forward a check for:

PLAGUE SUMMER	$25.00	
OLYMPIAD	100.00	
VENOM (guarantee)	150.00	(percentage forthcoming)
PRINCE ACHMID	30.00	
	$ 305.00	total

One more thing Frank - I have written to A.F. FILMS twice about these bookings: SAUSALITO,ZIGZAG for NOV. 5th showings I wired last night about confirmations but still no answer. I wrote to them about three weeks ago originally. As I was against a deadline I had to list them on my brochure. So,can you send these films to me for NOV. 5th. and I will pay you for them.

I must know on this right away as I have been very worried

I have some terrific films which will be available for you next series : one will be DEMENTIA -60 minutes sound . I am forwarding stills to you with the OLYMPIAD shipment. Please return them as they do not belong to me.

Best wishes
Raymond

Please reply AIRMAIL SPECIAL DELIVERY

October 13, 1953

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Lou:

I hope you'll pardon this slight delay on my part in answering your letter of October 6 and that of October 7. Aside from the usual work connected with our film showings, I've been trying to see if film bookings might be changed in the case of having Vidor come up, as you suggested. I could cut off many of the films on October 30, the last program of the series, and I believe he would work out very well at that time. But I haven't yet made any actual changes, of course, until I hear further from you about his availability at that time.

George Stevens' appearance here, I want to repeat, was a memorable success, and people are still talking about him, and what he had to say in general. And it went a long way to accomplish what we all had hoped - to cause people to be aware of the director and the director's work, and Mr. Stevens impression on the audience was outstanding. Please convey again to him our heartfelt thanks. (Clipping enclosed).

Allon will call you very soon about his TV prospects. It appears that Paramount might okay clips from A PLACE IN THE SUN for TV, since a local theatre will cooperate, and show that film for a week because San Francisco seems to be unusually interested in Stevens' films since his appearance here.

I'll be interested in hearing the outcome of Duke Wales' meeting with the Studio Publicity Directors Committee. We could contact the local first-run theatre operators here if the case becomes necessary. For now, however, we'll wait to hear more from you later on for designing a citation for SHANE.

Now regarding the design show you asked about. It runs until November 3. Is the director of the Los Angeles Art Center School still Edward Adams? I know that school well because I had a scholarship in commercial art there for three years before the war, and I'm sure Mr. Adams would remember me. I, too, can vouch for the excellence of the School's work. Since the planning of future gallery shows here at the Museum is out of my department, it would be best for the Art Center School to write directly to Dr. Grace McCann Morley, the director, at this address.

Have just finished talking with you on the phone. I might be more clear about out program on October 30 in connection with King Vidor. I can cut the titles that appear there now to about half, and put those films that are removed, earlier in the series. But, of course, I will have to stick to some items announced on October 30, because arrangements already have been made for that date. Particularly the 3-D abstract film. It only runs about 8 minutes, however, and would not constitute much time comsumption on the program, which would be roughly the way it went on October 2 with Mr. Stevens, only with a shorter time before the intermission.

I'll return the Director's Book layout on King Vidor under separate cover. Many thanks, and best wishes.

Sincerely,

Frank Stauffacher

FAS:bs
Enc.

October 13, 1953

Mr. Raymond Rohauer
858½ Hillsdale Avenue
Hollywood 46, California

Dear Raymond:

I am most indebted to you for following through on sending up BIZARRE, to my aid. At the last minute POIL DE CAROTTE arrived - so we did not have to go through the trouble of making public announcements that it did not arrive. The program went on as scheduled. So we didn't use BIZARRE, but it was a relief to have it handy, and a relief to know that there is someone on the coast who might come to the rescue in dire moments with such efficiency.

I couldn't resist taking a look at it, however, by myself Saturday morning on the small projection room.

Director George Stevens was such a success on our first program, and was apparently so impressed with our reception of him, that now King Vidor wants to come up and give a talk. Naturally I am glad to have the opportunity of presenting him also on this current Art In Cinema Series, but you can see there just is no room for him, the way the program is set. The only thing I could do is cut out half of the last program, and give him about an hour at that time (October 30). This means I could put PRINCE ACHMED on this coming Friday, and instead of "Three Women Behind Cameras," I could make it "Four Women". This would make for a terribly long program with Leni Riefenstadl, but in view of the fact that OBNARU is only ten minutes, and WAITING is only ten minutes, I think it will work - providing it is available on the 16th. Last Friday our audience sat through two hours of POIL DE CAROTTE without wavering, on top of one hour of the short films. The only night I do not wish to crowd, however, is VENOM AND ETERNITY, and I will let it alone by itself.

So I'll send a wire the minute I know for sure about King Vidor, and if ACHMED is available, you could send it up for Friday.

Many thanks, and best wishes,

Frank Stauffacher

P.S. Your recent letter has arrived. I've handed your letter to the bookeeper and you should get a check in short order. Yes, please send up the section from TRIUMPH OF THE WILL. - I don't have a copy of ZIGZAG. A. F. has the only prints, and I am outraged that you get no answer from them. A letter will be sent to them at once, today. I can send you SAUSALITO however (but my print is rather worn).

LOU SMITH
340 North Rodeo Drive, Beverly Hills, California

Crestview 4-4665
Bradshaw 2-7320

October 15, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:-

When George Stevens comes up on October 28th, suggest you have the citation for "Shane" made up by then, so that you can take a photo at that time of you presenting him with citation. Also might want to have Museum head man in one shot or two as well.

If the citation can read "Best Picture of the Year" in estimation of forum group, it can launch your first annual award program. In this event hold prints for release to papers there for January 11, 1954. Send me about eight prints for planting here same day.

With kindest regards.

Sincerely,

LOU SMITH

LS:jb
CC: George Stevens

October 20, 1953

Mr. Edward H. Dwight
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Mr. Dwight:

Unfortunately at the date of receipt of your letter I had already returned the print of A PROPOS DE NICE which I was using on our Art In Cinema program. In any case, this print - which is the only one in this country as far as I know - is in the personal collection of Mr. James Card of Eastman House, Rochester, New York. He was kind enough to allow me to use his print as a personal favor. I suggest that you might write to him and request a screening of the print for study purposes.

I would indeed be interested in seeing your article on Vigo. Mr. Card, also, would surely be interested in reading it.

I hope you have luck in getting a print of A PROPOS DE NICE to see and regret not being able to help you further.

Sincerely yours,

Frank Stauffacher

FAS:bs

Wheaton Galentine 132 east 58 street new york 22 n. y. plaza 5-0422

October 22, 1953

Mr. Allan T. Schoener
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Schoener:

The copy of Hyperbolic-Paraboloid which was sent to you to be shown on October 30, was returned to me today, and I am writing to ask if by any chance there is some error involved.

If you would like me to re-ship the film in time for the scheduled showing on the 30th, would you please let me know at once.

Sincerely,

Wheaton Galentine
per L.H.
Wheaton Galentine

WG:ld

October 23, 1953

Mr. Wheaton Gallentine
69 Perry Street
New York, N. Y.

Dear Wheaton:

Your film, HYPERBOLIC PARABOLID, is scheduled to go on Art In Cinema's October 30 program. By mistake it was sent back to you last week from the Museum. Could you please airmail it back to us for Next Friday?

Many thanks,

and Hello to all in New York,

Barbara Stauffacher

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

October 23, 1953.

San Francisco Museum of Art
San Francisco, Calif.

Attention: Mrs. Barbara Stauffacher.

Dear Bobbie:

This is the situation on the print of ANALOGIES. The film originally was slated for Railway Express shipment on the 15th of October and we were under the impression that the shipment had gone forth but what with the shipping being done from a separate location and a new boy thrown in for good measure the works got fouled up. Instead of the 15th, he shipped it yesterday, the 22nd. Now the Railway Express people tell me that it will arrive in California within four or five days and I give you the receipt number which is 927-767. However, to be on the safe side we will air express another print on Tuesday, the 27th.

If the first shipment does arrive on Tuesday, please wire us and we will cancel the second print. Otherwise that print will go on to you, too.

Please forgive this situation if you can, Bobbie. It's been a strain all around.

Sincerely,

Edie

Edith Carr

the art of the cinema

society of cinema arts

6106 No. Robertson Blvd.
Office: ~~8581/2 Hilldale Avenue~~
Hollywood 46, California
CRestview 5-3811

10/26/53

Dear Frank:

I hope everything worked out alright last Friday.The situation was out of my hands,and was actually in the hands of fate.

The negative was shipped to us last Tuesday night via AIR and(imagine) it first arrived here this Sunday A.M. Clements went right to work Sunday at 8A.M. and worked until late last night. He is finished now with the spotting and it is going into the lab. today for a final print.

The lab.promised the completed 14 reel print with sub-titles by Wednesday evening. We will then check it that same evening and ship it to you on Thursady via AIR*EXPRESS. I will wire you when we ship it and give you the waybill number,and indicate which airlines it is going on.In fact, Clements said he will take it to the Airport himself and see that it gets on the first plane.

let me know the reaction to the film. Also,please don't forget to have a photographer there to take pictures of the crowd and showing in general. This will be important in the future.

If you have anyother questions please let me know.

Best wishes,

Raymond

LOU SMITH
Press and Public Relations
340 North Rodeo Drive, Beverly Hills, California

Crestview 4=4665
Bradshaw 2=7320

October 29, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2,
California

Dear Frank:

Will you send us about six prints of the photo taken of George receiving the Museum's citation, at your convenience. Will let you know when we will be releasing this, which will probably be sometime in December.

Kindest regards,

Sincerely,

Lou Smith

LS:gs

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

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1953 OCT 29 AM 10 07

P.YWM029 PD=EJ NEWYORK NY 29 1231P=

=MRS STANFFACHER=

:SAN FRANCISCO MUSEUM OF ART SAN FRANCISCO CALIF=

SHIPPING PRINT AIR EXPRESS TODAY COLLECT "ANALOGIES NUMBER 1" WAYBILL NUMBER 77-31-62=

FRED TODARO, PLANT MANAGER COLOR SERVICE COMPANY INC=

ANALOGIES 1 77-31-62 =

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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L.LLS151 28 NL COLLECT=LOS ANGELES CALIF 29=

FRANK STAUFFACHER, CARE SANFRANCISCO MUSEUM OF ARTS=

1953 OCT 30 AM 4 3E

071 CIVIC CENTER SFRAN=

COMPLETE SUBTITLE VERSION OF VENOM SHIPPED LAST NIGHT FLIGHT 667 UNITED AIRLINES AIR EXPRESS RECEIPT #85-41-81 PLEASE HAVE PHOTOGRAPHER COVER SHOWING BEST WISHES AND SUCCESS=

RAYMOND ROHAUER=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

"OLY"

1953 OCT 30 AM 6 17

To: Dr. Morley
From : Frank Stauffacher
RE: Art In Cinema

Lou Smith is the representative for the Screen Directors Guild, and is also personal representative for George Stevens. He came up with Mr. Stevens when he spoke for Art In Cinema on October 2. They were both impressed with the size and quality of the audience here.

It was Mr. Smith's suggestion that Art In Cinema might agree to become an awarding group slightly similer to the Academy of Motion Picture Arts and Crafts, only in Art In Cinema's case, the award would be simply a single scroll each year given to a director for an American film selected and voted upon by our audience.

The Screen Director's Guild naturally (and rightfully) seeks a wider public cognizance of directors in general (as opposed to stars) as the creative force in the art of the film. Since there is no other group in America in a position, or having the weight or the voice, to make any kind of an award-(other than the Academy - which is supported by the industry anyway) - it seemed to me, as well as others to whom I have since mentioned it, that this idea would be an extremely honorable one for Art In Cinema's standing. Being in no way responsible to the industry it would be an honest and highly coveted award to the directors of the American film, and Mr. Smith said they would so regard it - coming as it does from an outstanding art Museum.

It seems a simple enough procedure to me, and it seems also to add immeasurable to Art In Cinema's reputation. I like the idea because we at last would have recognition in the American film; and I have long believed that we should have it, as well as every facet of film expression.

Mr. Smith, as you can see, suggested that Art In Cinema itself launch the idea with an award to Mr. Stevens for SHANE, partially to thank him for coming up here for us, and coming up for Allon's TV show. Personally, I see no reason why this could not be done.

May I briefly discuss this with you at your earliest convience?

Frank — I'd be glad to talk it over with you — Wednesday afternoon?

THE BRITISH BROADCASTING CORPORATION
630 FIFTH AVENUE
NEW YORK 20, N. Y.

WASHINGTON, D. C. NEWS OFFICE
NATIONAL PRESS BUILDING
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November 3rd, 1953

Mr. Frank Staufferhart
San Francisco Museum of Art
San Francisco, California

Dear Mr. Staufferhart,

At the request of our London Office, I enclose an Invoice No. CL/P/700 in the amount of $30.00 for 16 mm. print of London to Brighton film plus freight charges.

I should be grateful if you would arrange to send a check for this amount to my attention at this office.

Thanking you for your attention to this matter.

Sincerely yours,

N. Kasper, Accountant

amc
encl.

November 4, 1953

Mr. Raymond Rohauer
610 N. Robertson Blvd.
Hollywood 46, California

Dear Raymond:

Be sure to send back NOTES on the reel it came on; I'm rather proud of that reel, and would hate to lose it! I'll send the reactions on VENOM in a day or so, together with pictures and the script. The reactions were quite interesting, and I'm still getting them in. Tell Charles Clement it was a superb translation.

Regards,

Frank Stauffacher

the art of the cinema

society of cinema arts

Office: 858½ Hilldale Avenue
Hollywood 46, California
CRestview 5-3811

II/5/53

Dear Frank:

Thanks for your films. A.F. did send NOTES ON PORT OF ST.FRANCIS and so I used the little color abstract and SAUSALITO from you. Isn't strange that A.F. didn't ship SAUSALITO & ZIGZAG after they confirmed same and also billed me for them.

I liked the color abstract film very much.

I am enclosing copies of the letters that Clements sent to the Flying Tiger co. about the late shipment of the VENOM title negative and, also their reply to his letter. In case you didn't believe me, here are all the details about the postponement.

Please send the stills on VENOM as soon as possible as I may want to use some of the best ones. Are there any other writeups other than those I have seen?

Best wishes,

Raymond

COPY

Charles Clement
12104 Dewey Street
Los Angeles 34, Calif.
October 23, 1953

Office of the President
Flying Tiger Airline
Burbank, Calif.

Dear Sir:-

On Wednesday, October 21, 1953, at 3 PM and at my request I had shipped to me from New York a carton of title negative (35mm film) via Flying Tiger Lines. This was addressed to me (Charles Clement % Moviola Manufacturing Company, Hollywood).

I asked my cameramen to ship this film via Flying Tiger Airfreight because I have a commitment to deliver this material to a lab which is to make a print to be shown in San Francisco October 28th. The work I have to perform before the lab can proceed with the print takes about 6 or 7 days.

The shipment left NY as per airbill or receipt # 585326 R. So far it has not arrived. Checking with your people at the Burbank terminal I was told successively the following: (1) shipment was scheduled to arrive at 10 PM 10/22; (2) 11 PM, 10/22; (3) my shipment has been taken off plane at Salt Lake City to make room for some "hot" stuff; (4) plane was due in at 6AM 10/23; (5) that my shipment had never got beyond Detroit and the best I can hope for is that it would reach Burbank tomorrow 8 AM, October 24; (5) 4 PM today, received call from Mr. Russell that plane made a 12-hour maintenance stopover at North Platte, Nebraska; (6) what next?

You realize that if the shipment arrives at the latest promised time (8 PM, Oct. 24) --- and I'll believe it when I see it --- this would be about the same time delivery would have been made had the shipment gone by rail out of New York.

Because of Flying Tiger's incredible non-dependability, I doubt very much whether I can fulfill my commitment to my client on time. Mine is a small operation. We earn our living performing editing services for film producers. Our livelihood depends upon creating good will and an atmosphere of reliability. I fear very much that the present episode has given the opposite effect to an account it took us months to land, and will nullify much skilled labor already put into this title negative.

In view of the foregoing, I ask that you help mitigate the effect of this unfortunate affair by writing me a letter for the benefit of my client, tracing the history of this shipment (what time picked up, where delayed and why) so that I can at least show my good faith to my client.

Incidentally, my attorney advises that I communicate this entire affair to the I.C.C. for my own protection.

10/24 8 AM: shipment still in No. Platte
(1611-21-Flight 990)

10/25 2:30 AM: Plane in.

Yours very truly
/s/ Charles Clement

COPY

THE FLYING TIGER LINE INC

Burbank, Calif.
October 26, 1953

Mr. Charles Clement
12104 Dewey Street
Los Angeles 34, California

Dear Mr. Clement:-

Your letter of October 23, 1953, hasbeen referred to this office by Mr. R. W. Prescott, President of The Flying Tiger Line.

This situation has been investigated thoroughly, and we regret it is true that we had difficulty with your shipment and did not complete delivery in our usual expeditious fashion. While some of the information you received was slightly inaccurate, this inaccuracy, as well as the actual delay of your shipment, was caused by a weather condition over which this line, nor any other line, has too much control. The maintenance delay reported to you at North Platte, Nebraska, was caused by severe icing conditions on the route from North Platte to Salt Lake City. While this point is debatable, it is a little unreasonable at this time of the year to expect such severe icing conditions, and faced with this situation, it was necessary to delay the flight. This was the largest contributing factor to the delay of your freight. It is true that your freight was transloaded from one aircraft to another in Detroit; however, this is normal procedure and this fact alone would not have delayed your shipment beyond the second morning delivery which we advertise and strive for on coast to coast shipments. In other words, had it not been for the icing conditions, your shipment would have been delivered Friday morning, October 23.

We very much regret this incident, and we do hope this letter will serve to indicate to your customer that the delay to the shipment was certainly no fault of yours, and that you did by telephone calls and even by personal visits to our Burbank Station, do all possible to rush delivery of your shipment.

Yours truly,

THE FLYING TIGER LINE, INC.

/s/
M. G. Montgomery
Director of Traffic

MGM:ee

November 10, 1953

Mr. Raymond Rohauer
610 North Robertson Blvd.
Hollywood 46, California

Dear Raymond:

Now I will have a short breather to write you a little more information on the showing of VENOM.

Under the circumstances, not having seen much of the film beforehand, and then without English subtitles, I had a hell of a time writing program notes "blind", you might say. And this kind of film calls for program notes. So I did my best, using only as sources, two articles (one of them expremely negative) and what remarks you yourself had told me. I tried to keep it on the fence, neither going off either side - like anyone seeing the film would do, wither frothing at the mouth in rejecting it, or gleefully shouting in ecstactic acceptance of it. All my program notes have been, of necessity, as unemotional and unbiased as possible, leaving the film to speak for itself. So much for the program notes.

Alan Watts couldn't say very much in his talk about the film either, since he hadn't seen it - any of it. But he held forth in general about movements of destruction in the arts, and got the biggest hand yet given at Art In Cinema - possibly because he is such a brilliant speaker, and of amazing delivery. He talked only briefly.

I ran the film right through without stop, and I , myself, was amazed at the large number of people who stuck it out, and gave it a big hand. For it is long - too long, I'm afraid, to release Commercially. Everyone said the first chapter was the most interesting, witty, and provocative avant-garde idea they've seen. During the second chapter, they started to drift out because, as I understand it, reading the subtitles against the motley image-cutting began to be wearing on the eyes. Towards the end, others left becuase it was just too much for them. A segment of the audience was enraged that all the well-known people, as advertised, were not really a part of the film, and as one guy said; "It's really a con job." They felt cheated.

All, however, have nothing but respect to Clement for his job in translating a very witty and well-written script, and having caught it in English as he did.

As I told you over the phone, I couldn't get a real grip on the audience's reaction without getting in the questionaires (which were general). Here's some comments after VENOM: "Exciting, I'll be interested to see what next." "Truly dreadful" "good television" "All in all, a very fine thing" "Cut to 1/3 its length would be very exciting" "I was interested throughout" "Fascinating, in spite of personal disaggeement with lettrism" "I found this as absorbing and stimulating as any picture of the series (in spite of eyestrain)" "wonderful movie" "godawful" "Pseudo-intellectual vagaries" "immortal art of...Isou", etc. etc. and one letter from a poet, Robert Duncan, who will contact you with a list of names, to send to Isou, as an appreciation to his film. I'm still getting these questionaires in, and will send them on to you as soon as they're tallied up. They will give you a good insight into the audiences' reaction.

I'm sorry, no press previews. Those of the rags who were here hated,it, apparently; and you must take their silence as being better than their public damning the thing. But there are some all-over reviews that will be coming out in little magazines, and this Robert Duncan is going to write about it with wild enthusiasm.

So there you are. The audience fell in two heaps, either liking or hating it. Which you expected.

Thanks for the letters enclosed to the Flying Tiger Co. but I believed you! No need proving it.

Called up the photographers to see about prints, and he will have then ready tomorrow night. I'll send them right away.

Right now, busy with seeing how the series as a whole come out financially. Will write in day or so.

Regards,

Frank Stauffacher

CC. Program notes for October 30
and questionaire.

P. S. Will send VENOM script in a few days too.

Amos Vogel
Executive Secretary

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of Sponsors:

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Archer Winsten
Basil Wright

cinema 16 inc.
exhibition and distribution of documentary and experimental films

November 11, 1953

Dear Frank:-

I purposely waited until the end of your series to contact you with the usual batch of questions concerning both source and quality of the various films. I wanted to let you know how very impressive and excellent I considered your series to be. As usual, both its content as well as its manner of presentation (your mailing piece) displayed your taste and understanding of the medium.

In my own small way, I try to keep alive the tradition of "art in cinema" also on the east coast, and recently had a good occasion to do so when, at our symposium on poetry and the film, at which many "celebrities" were present (probably on account of Arthur Miller, Dylan Thomas, Maya Deren and Parker Tyler) I referred in my introduction to the three champions of the poetic film in America - Maya, you and me.

We have had a very hectic time these past few months, primarily as a result of our success this season. We seem to grow year after year, but so does the work connected with the project. As a result, I have, during the last few months, been engulfed in administrative work and am only now beginning to look at new work.

For your future programs, I warn you against DEMENTIA, a $70,000 feature length fake which undoubtedly will come to your attention; but on the other hand, I recommend CRIN BLANC, (Rembrandt Films - Mr. Bill Snyder - 35 West 53rd St., N.Y.C.) the French film about the boy and the horse - you must have heard about it. However, I will write in greater detail next month when I will have seen some of the new films.

How are you and the family? I hope everything is well. I don't know if you have been told that I am following in your footsteps - Marcia is supposed to present me with offspring toward the end of February. This will undoubtedly further complicate everything else and will undoubtedly also be great fun.

I would be very happy if you wrote me about the success and audience reaction to your series in great detail. Would you?

Sincerely,

Amos

175 lexington avenue, new york 16, n. y. • mu 9-7288 mu 9-7289

Frank Stauffacher
San Francisco, Calif.

November 11, 1953

P. S. How did you get Stevens to appear? What a scoop. Can't you "ship him to New York to appear at Cinema 16?".

November 12, 1953

Mr. Lou Smith
340 North Rodeo Drive
Beverley Hills, California

Dear Lou:

Please excuse my not answering your recent letter about the photographs of the presentation to Stevens, but I've been busy winding up the series. The photographs are very good and I will send down a number to you in a day or so.

On the last evening of Art In Cinema we sounded out the audience on the best American film they had seen this year and it's a fact that SHANE came out on top; with FROM HERE TO ETERNITY second, and THE MOON IS BLUE third.

This, of course, was a vote taken on American films that they might have seen and would not be exactly as we should do it next year according to your idea of screening films here.

Thanks again for everything.

Sincerely yours,

Frank Stauffacher

FS:bs

November 12, 1953

Mr. W. A. Wittich, Director
Bureau of Audio Visual Instruction
The University of Wisconsin
University Extension Division
1312 W. Johnson Street
Madison 6, Wis.

Dear Mr. Wittich:

We have not yet paid for our October 9th showing of POIL DE CAROTTE because we can not locate the bill. If you have sent it - we probably misplaced it.

We would appreciate your sending us a duplicate bill for this film showing. And, please, forgive this extra trouble we are causing,

The film is very fine and extremely appreciated by our audience. And it did arrive in time for the scheduled performance.

Many thanks.

Sincerely,

Frank Stauffacher

FS:bs

November 18, 1953

Dear Amos:

Was glad to get your recent letter, with the very good news of Cinema 16's increasing success, and of great importance - the soon-arrival of an addition to your family. I was most happy to hear this announcement, indeed, and so was Bobbie, and give our best to Marcia. Yes, it will complicate things a little, but they are complications that you will surely enjoy.

Art In Cinema was successful, as ever, I'm glad to say. But it was a difficult series to conduct, and an outrageously costly one. Since we were not bound by the usual Musuem of Modern Art contract (having no films from them) we were able to sell extra tickets each night, at $1.50. But, of course, the majority of the sales were on subscriptions. Even so, it was still a costly series.

For example, this Bill Snyder , of whom you speak, wanted $150.00 and $75.00 for PALLE and MASKERAGE respectively. I haggled on the phone with him, he came down to $100.00 and $50.00, but this is an outrage. I took them because I needed them. Furthermore, I did ask him for CAIN BLANC, but he said it was not available. If you know him, and have a chance to tell him, say PALLE and MASKERAGE were good films, but certainly not worth his price, and that I was rather offended that I could not take a crack at CRIN BLANC. If George Stevens could come up from Hollywood and talk to our audience which I consider one of the best in the country, Snyder could have considered renting me CRIN BLANC. But probably at $1000.00.

Of course, VENOM AND ETERNITY, did enrage more than half the audience, and, as I expected, half walked out. The other half were the youth, the local avant-garde poets and so forth, and they thought the film a great achievement. I personally don't think much of the thing; but in keeping with our policy, thought it essential to show. But in anybody's consideration, it is much too long.

Thank you very much for including my name in your symposium on poetry and the film. It sounds like it was really outstanding.

Stevens was quite a success. Zinnemann was going to come up, then couldn't because of other committements, and so through Stevens' representative, he agreed to speak, and select his own reels to show, even brought them up himself under his arm, on the plane. Seemed to like talking to an unHollywood audience. He didn't ask a fee, only his expenses and his rep's expenses, which didn't come to as much as Snyder's charge to us for PALLE.

I will take your tip to stay clear of DEMENTIA.

Passed out questionaires to the audience the last night, on all the films shown. They're still coming in, in the mail, and are a great aid and an interesting "depth" gauge.

Thanks for your letter again, and please don't forget to wish our best to Marcia, and our congradulations to you, Amos.

Sincerely,

November 23, 1953

Dear Lou:

Here are 6 prints of the Art In Cinema presentation. I'm sorry they took so long in getting to you, but I must blame the photographer, who took "no deadline" to mean "no prints" at any time, I suppose.

Have attached a alip on the back with manes, etc. Hope these are okay. The photographer took 4 shots; this one seemed the most expressive.

Will write you shortly about the actual scroll.

Please give my best regards to George and to yourself.

Sincerely,